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Weekly Review OF THE World's Music

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVIII—NO. 4

NEW YORK, THURSDAY, JANUARY 24, 1929

WHOLE NO. 2546



Robert Ringling

as Cem Fen
in L'Oracolo

H. A. Atwell photo



KATHRYN MEISLE,

who recently returned from her annual tour of the Pacific Coast. Her annual broadcast in the Atwater-Kent winter series took place on December 30, at which time she won the usual high praise from the critics. This month the contralto will make two appearances in her home town, Philadelphia, one in the Forum series and the other a guest appearance with the Philadelphia Civic Opera Company, playing the role of Azucena in *Il Trovatore* on January 31. Her forthcoming engagements include two in New York, a joint concert with Frederick Jagel and Nicolai Orloff before the Harlem Philharmonic Society, and a benefit concert for the Misericordia Hospital at the Hotel Biltmore. (Photo by Apeda)



RALPH LEOPOLD,

pianist, who is now on an extensive concert tour. During the week of January 7, he played four concerts: 7 in Bluffton, O., College Music-High School Lecture Course; 9, at the Adrian, Mich., College Conservatory; 10, on the Albion, Mich., College Artists' Course, and, 11, in Kalamazoo, Mich., at Nazareth Auditorium. Everywhere he was splendidly received. (Morse photo.)



PROF. GEORG SCHNEEVOIGT,

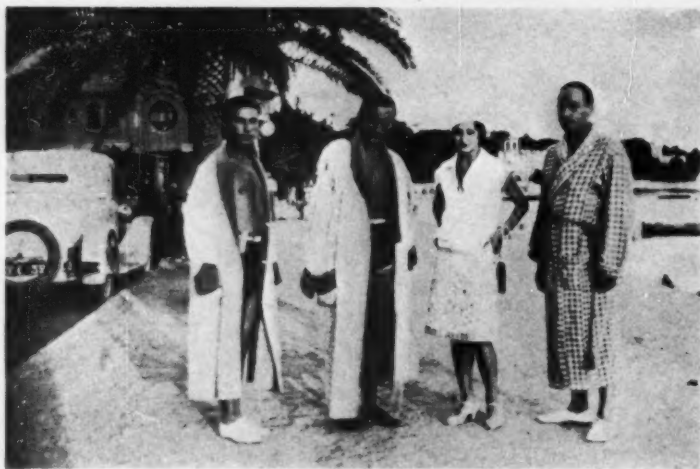
conductor of the Philharmonic Orchestra of Los Angeles, and former conductor of Concertverein (Kaim Orchestra), Munich; Symphony Orchestra, Riga; Symphony Orchestra, Helsingfors; Musikalische Drama (Wagner Opera), St. Petersburg; Konzertverein, Stockholm; Philharmonic Orchestra, Oslo, Norway (founder and first conductor); Grand Opera, Helsingfors; General Musikdirektor of the city of Düsseldorf; Residentie Orchestra in Scheveningen, Holland; Gothenburg Orchestra Society. He has been guest conductor of these organizations: Liverpool Philharmonic Orchestra, London Symphonic Orchestra, London Queens Hall Orchestra, London Albert Hall Orchestra, British Broadcasting Company, Paris Philharmonic Orchestra, Paris Orchestra du Conservatoire, Paris Pasdeloup Orchestra, Berlin Philharmonic Orchestra, Berlin Symphonic (Blüthner) Orchestra, Hamburg Orchestra der Musikfreunde, Lübeck City Symphonic Orchestra, Stuttgart Orchestra Royale, Leipzig Philharmonic Orchestra, Copenhagen Philharmonic Orchestra, Malmö Orchestra Society, Warsaw Philharmonic Orchestra, Moscow Orchestra Royale, Kiev Symphony Orchestra, Vienna Concertverein, Prague Philharmonic Orchestra, Rome Augusteum, Florence Societa Philharmonica, Amsterdam Concertgebouw, The Hague Oratorien Vereniging, Brussels Theatre Royale de la Monnaie, Boston Symphony Orchestra, Detroit Symphony Orchestra, and in more than one hundred and fifty other cities.

PAUL ALTHOUSE, announced for some time past to sing six leading roles with the Philadelphia Civic Opera Company this season, has now been re-engaged for the role of Licat, Pinkerton in *Madame Butterfly* which the company will give on March 13 under the able baton of Alexander Smallens. Incidentally, the tenor is a favorite in the Quaker City, both for operatic and concert performances. Althouse filled an engagement of this latter kind on January 21 for the Philadelphia Forum.



RICHARD CROOKS,

who sang the tenor solos in Mahler's *Das Lied von der Erde* with the New York Philharmonic-Symphony Orchestra, under Mengelberg, on January 3 and 4, has been re-engaged by the same musical organization for an all-Wagner program at the Metropolitan Opera House, New York, on Sunday afternoon, January 27, and at the Academy of Music, Brooklyn, on Sunday afternoon, February 3, under the baton of Fritz Reiner.



ON THE RIVIERA.

The accompanying photograph shows (left to right) Nathan Milstein, Russian violinist; Vladimir Horowitz, pianist; the prima ballerina of the Diaghileff Ballet, and Alexander Merovitch, personal representative of Milstein and Horowitz, pictured at Juan-les-Pins, on the Riviera. Mr. Milstein will make his first American tour next season under Concert Management Arthur Judson.



EDITH MASON,

of the Chicago Civic Opera Company, and her maids of honor, when she sang at the banquet of the Indiana Society at the Stevens Hotel, Chicago, recently, scoring a huge success.

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American Premiere of Jonny Spielt Auf Finds Audience Pleased But Puzzled

Metropolitan Opera House Crowded to Capacity—American Jazz and Comedy Play Prominent Part in Krenek Work—Bohnen, in Title Role and Easton, Kirchoff, Schorr, and Fleischer the Principal Characters—Other Performances of the Week

The much talked of opera, *Jonny Spielt Auf*, by Ernst Krenek was given with much eclat at the Metropolitan Opera House on the evening of January 19 before a capacity audience which was noisily enthusiastic, though undoubtedly puzzled. That the audience got all that Krenek intended is to be doubted, for even those who carelessly glanced through the libretto as opera goes do merely to find out in a general way what the plot is, could certainly not have perceived the depth of philosophy which no one would expect to find in this curious jazz opera.

What one perceives on the surface is the evident influence first of all of American jazz, then of American slapstick Keystone Comedies of the Mack Sennett variety, and lastly the demand for freedom which has already been acknowledged to be at the base of what is known as modern music.

This modern music has been dubbed the School of Protest. Its devotees have, for instance, written "consecutive fifths" because they were the most severely and persistently condemned in all past treatises on musical composition. The modernists waved the red flag and cried in strident tones, "We care nothing for tradition and we prove our contempt for it by disobeying its most cherished tenet."

But Krenek does not, at least in *Jonny*, belong to the School of Protest. The philosophy of *Jonny* is acceptance, complete acceptance, and a demand for more. What Krenek's personal views may be and to what extent he lives up to them this writer has no means of knowing, and whatever is here said must not be taken as a reflection upon Krenek the man, his life or his morals, for it is an old story that the philosopher who preaches the most austere self-abnegation is often a libertine, and he who advises adherence to the morals and methods of Boccaccio, Rabelais and Casanova is often in private life as austere as the libertine philosopher would have us all be. The man who most appreciates the *Dry Laws* is he who could not get by the door of a saloon.

Krenek in *Jonny* preaches the gospel of jazz, of freedom, of complete moral liberty, of amours as joyous as those of the Middle Ages when the modern drama was just in its beginnings, and of philandering swift and fleeting. The Metropolitan Opera program designates *Jonny* as a black-face comedian. But *Jonny* is not that. Far from it. *Jonny* is a good, black African negro, with a good, strong belief in voodooism and the ancient superstitions of the jungle.

It would of course have been quite impossible to present *Jonny* in this guise in America. Not that there is anything so very terrible about *Jonny*; only it is plainly indicated that there is a good deal of the animal in his nature and furthermore that this animal characteristic makes an instant and irresistible appeal to the women characters who appear in this play, women who are, of course, white, though of what nationality one hesitates to say.

Jonny's amours, included, there is a most incredible lot of philandering in the two brief acts of this opera. To put it baldly though truthfully, everybody is loving everybody else, except the hotel manager and the concert manager, who seem to love only money. The hotel manager loves *Jonny* and his jazz band because they are profitable to him, and the concert manager who arranges an American tour for the singer, Anita, has an interest in her only because of what her art may result in for him in the way of profits.

It appears that while we in America imagine ourselves to be concerned with aiding Europe to get on her feet, and preventing future destructive wars, Europe, according to Krenek, is one immense, limitless nightclub, dancing to the strains of negro jazz bands and intoxicated by the sobs of the fiddle and the moans of the saxophone. It is obvious that the theft by *Jonny* of the virtuoso's immensely valuable *Amati* is, in the mind of this philosopher, fully justified in view of the far greater joy that *Jonny* can give the people with the violin by the jazz route than can the virtuoso by means of the classics.

THE STORY

It seems hopeless to try to give the reader any very clear idea of how the story of *Jonny* is presented, or even what the story is. It begins in the Alps, high up above the glaciers, where there is an accidental meeting between Max, the composer, and Anita, the singer. They meet for the first time but immediately fall into each other's arms. The scene changes—there are as many changes of scenes in this opera as there are in the plays of Shakespeare—and we find Max and Anita in Anita's room. The scene changes again and Anita is in Paris to create the leading role in an opera which Max has composed. Max has remained behind. Anita, however, is in no way embarrassed by the lack of his loving propinquity but consoles herself with the virtuoso, who tells the world that he is the greatest violinist who ever lived and is worshipped by everybody in sight. In the hotel there is a maid who has a love affair with *Jonny*, and the climax of the scene comes when *Jonny* steals the virtuoso's violin and Yvonne, the chambermaid, is accused of it and dismissed. She is then immediately engaged by Anita as lady's maid and goes with her when she returns to her home, presumably in Germany, and her lover, the composer Max. The chambermaid and Anita carry with them two things of importance in the plot, the latter the stolen violin and the former a ring which Max has given to Anita and which Anita has given to her other lover, the virtuoso. The virtuoso gives

the chambermaid the ring and instructs her to hand it to Max, this being his plan to revenge himself for the loss of his new found love, Anita.

The next scene is in the home of Max and Anita where Max is shown in despair because Anita's arrival is delayed. Anita breezes in a day late, and they immediately have a

(Continued on page 41)

German Opera Company Invades New York

Wagner Cycle Given Without Cuts—Performances Generally Well Given and Audiences Enthusiastic

RHEINGOLD, JANUARY 14

As briefly reported last week, the German Grand Opera Company began its season at the Manhattan Opera House on the afternoon of January 14 with *Rheingold*, the first of the four operas of the Nibelungen Ring. There were some slight errors in the stage management, especially the light effects, resulting no doubt from unfamiliarity with the mechanics of the house, but these matters were insignificant and had little effect upon the general excellence of the presentation as a whole. The great drama of the gods—weak, human gods, as Wagner has painted them—was unfolded in all its majesty, its tense dramatic emotionalism, its bits of humor, and its tiresome stretches—for Fricka and Wotan, with their interminable family squabbles are always a bore, no matter how great the artists who interpret these dull roles. The artists on this occasion were capable and made their parts as interesting as they can be made. They were Richard Gross as Wotan and Ottilie Metzger-Latterman as Fricka. Both were dignified, well drilled in the Wagnerian tradition, and vocally impressive.

The three Rhine Maidens in the opening scene sang their parts well and made the lovely music that Wagner wrote for them altogether charming. They were Edna Zahm, Hildegard Bartz and Arabelle Merrifield. Franz Egenieff did the role of Donner so acceptably that one could but regret that the part was so small; the Loge of Oscar Bolz was lively, amusing and musically; Fasolt and Fafner—Bennett Challis and Albert Marwick—were sufficiently gigantesque and uncouth to be impressive; Alberich and Mime—Werner Kius and Waldemar Henke—were amusing; and Karl Premmac (Froh), Dorothy Githins (Freia) and Arabelle Merrifield (Erda) rounded out a serviceable cast. William Rabl conducted.

TRISTAN AND ISOLDE, JANUARY 14 (EVENING)

The second performance by the visiting German Grand Opera, *Tristan and Isolde*, drew a much larger house than had the opening performance of *Rheingold* in the afternoon. General interest centered in the reappearance of Mme. Johanna Gadske as Isolde, after an absence of eleven years from New York's operatic stage, and the number and intensity of the ovations she received left no doubt that her popularity as a Wagner heroine has not abated during that interval.

Mme. Gadske's vocal powers, artistic stature and complete mastery of the Wagner style and tradition are too well known to need renewed discussion. Gratifying it was to note that time has made but small inroad on the quality and volume of a voice which can still cope successfully with the demands of the exacting Wagnerian role.

Opposite Mme. Gadske was Willy Zilken as Tristan. The tenor is well schooled in the Wagner idiom, has a voice which is capable of dramatic modulation, and acts with fervor and distinction. His work throughout was evidently much appreciated. Karl Braun (formerly of the Metropolitan), as King Marke; Werner Kuis, as Kurwenal; Franz Egenieff, as Melot; Waldemar Henke, as the shepherd; Albert Marwick, the steersman, all were routine and effective. The part of Brangaene was entrusted to Sonia Sharnova, a Chicago girl who has gained her operatic experience in Italy and Germany. Tall and stately in appearance, and possessing an alto voice of warmth and power, Miss Sharnova gave excellent account of herself in a role which calls for high musical and dramatic gifts.

Ernest Knoch, able and experienced Wagner conductor led the performance with authority and insight. Inasmuch as the operas are being given without cuts, it would be advisable to start performances on schedule time. *Tristan* began a half hour late, and did not terminate till almost one o'clock at night.

RHEINGOLD, JANUARY 15 (EVENING)

Rheingold was the first of the evening Wagner cycle series; with a somewhat different cast than at the previous afternoon performance.

Fricka and Wotan—Sonia Sharnova and Guido Schutzen-dorf, were heroic figures. Miss Sharnova has a lovely, full-throated voice, and she is thoroughly artistic and routine. Mr. Schutzen-dorf, the brother of Gustav of the Metropolitan

forces, proved to have a deep toned baritone. He, too, showed ripe stage experience, which, we understand, has won him the post of associate stage director of the company.

Ottilie Metzger-Latterman, who had previously impersonated Fricka, stepped into the role of Erda, thereby relieving Miss Merrifield, who had previously doubled on the roles of Erda and a Rhine Maiden. Ruth McIlvain was the new member of the trio.

The performance as a whole moved with smoothness, precision, good attack, and there were far superior effects in staging and lighting than at the first performance. The orchestra seemed to be more at ease and Dr. Rubl accomplished some telling effects with the music. The house was packed and much enthusiasm was displayed by the audience.

The remainder of the cast was the same as previously heard: Oscar Bolge as Loge; Bennett Challis as Fafnir; Albert Marwick as Fafner; Dorothy Githens as Freia; Werner Kius as Alberich; Waldemar Henke as Mime; Franz Egenieff as Donner; Karl Premmac as Froh, and Miss Zahm as the other Rhine Maiden.

(Continued on page 36)

New Management for German Opera Company

It was learned on Saturday that the German Opera Company, which started a brief New York season at the Manhattan Opera House on January 14, giving unabridged performances of Wagner operas, has been completely reorganized, George Blumenthal being succeeded as director by Sol Hurok, concert impresario. Mr. Hurok has issued a statement which reads in part as follows:

"The company never pretended to copy the Baireuth performances. It is merely concerned in giving the operas of Richard Wagner to the best of its ability. If the public would appreciate the cost of these entertainments and the tremendous difficulties involved, it would realize that it is getting more than its money's worth at every performance. Performances will be given on the roads with cuts, and a return engagement will be presented in New York at the end of the tour, also with cuts."

Toscanini and the Scala for Berlin

BERLIN.—For the first time in its history the entire ensemble of the famous Scala Opera of Milan, with Arturo Toscanini at its head, is to leave Italy for a series of guest performances, to be given in Berlin. The Scala will present five or six operas in the German capital, as a part of the attractions of Berlin's first spring festival season, between the end of May and the end of June. All the performances will be conducted by Toscanini. The repertoire will probably include three or four Verdi operas; Donizetti's *Lucia di Lammermoor*; and one modern Italian opera, probably by Puccini. The Scala ensemble is made up of about 470 members, including the entire staff of soloists, the orchestra of 100 men, a chorus of 130, and the ballet. It will travel from Milan in two special trains. The first Berlin performance has been tentatively set for May 22. M. S.

Moiseiwitsch Married

Richard Copley has received the following cablegram from Benno Moiseiwitsch, pianist, obviously explaining his previous action in cancelling his American tour for this season: "Hong Kong, January 12—Married Tuesday. Proceeding India. Hope to see you next autumn. Greetings."

George Liebling Recuperating

George Liebling, pianist, who was hurt in San Francisco, is still confined to the hospital, but is progressing very favorably.



ARTURO PAPALARDO,

who recently celebrated the fifteenth anniversary of his teaching career in America. He has been accorded wide recognition from colleagues, artists and pupils, for his excellent musicianship and outstanding accomplishments during his many years of experience as a vocal teacher. Pupils come from all over the country to study with Mr. Papalardo. Those with him at present are from the states of Illinois, California, Kansas, Maryland, Ohio, Pennsylvania and New York. (Photo by Harris and Ewing.)

Clemens Krauss Succeeds Schalk at the Vienna Opera House

Feuds and Intrigues Said to Rule the Day—Sweeping Operatic Reforms Promised—Rachmaninoff, Bachaus and Friedman Acclaimed—California Singer Makes Successful Debut

VIENNA.—Two events continue to dominate musical interest in Vienna, namely Wilhelm Furtwängler's rejection of the directorship of the Staatsoper and the subsequent appointment of Clemens Krauss. Franz Schalk's resignation from this post was regarded from the first as a mere episode and probably no one was more surprised than he when it became an established fact. The role which this great wire-puller has played in the affair is, so far, a matter of mere conjecture and perhaps the full truth will never be known.

So much is clear, however, to the initiated, that Schalk's withdrawal and the subsequent establishment of Clemens Krauss are largely a continuation of the old Strauss-Schalk duel. This duel was brought to a temporary standstill some years ago with the removal of Strauss as co-director of the Opera. But General Director Schneiderhahn is a staunch Strauss partisan and his success in bringing Strauss back to the Staatsoper—albeit in the limited capacity of a guest conductor—was the first step toward undermining the supremacy which Schalk attained by the ejection of his rival. The weight of Strauss' fame and authority materially assisted Schneiderhahn in his quiet but persistent battle against Schalk. Furtwängler's candidacy was an episode which Schalk foresaw and answered by once tendering his resignation.

A BOOMERANG

But this missile which was so successful once before became a boomerang and hit the marksman. When Furtwängler finally declined the job, however, Schalk's day seemed to have come once more and many people (including himself, most likely) expected his triumphant return to the now vacant post. The appointment of Krauss must have surprised him no less than anyone else. So at present Schalk is seemingly done for. Seemingly—but who knows? For he is remaining at the Staatsoper as conductor and has his own plans. After all, sixty-five years sit but lightly on a man of his healthy constitution and tremendous vitality.

In any case, the new director is undertaking no easy job. What with Strauss and Schalk on either side, the specter of Bruno Walter's possible candidacy (he is still the favorite of certain papers) facing him and Furtwängler's gigantic figure behind him, Krauss seems bound to offend someone which ever way he turns. But public sympathy is with him. He is a child of this city, has served his apprenticeship as a member of the Philharmonic Orchestra and later as a conductor of the Staatsoper; he is young, eager and energetic and has benefited from his experience in Frankfurt. If he manages to hold his post long enough he will win through, as his many friends fervently hope, for he has made great promises.

For one thing, he has declared his intention of remaining in Vienna for the entire season and giving up all guest tours, that greatest of drawbacks to celebrated operatic directors. He has also promised to reorganize and complete the company and thoroughly to reorganize the current repertoire as well as add a number of interesting novelties. These are imperative improvements for the Staatsoper which, so far this season, has not produced a single novelty and only a few makeshift revivals. Ave Clemens—Vienna te salutet.

A GREAT ACHIEVEMENT

With all this going on, it is small wonder that conjecture is rife among the Viennese whose passionate interest in their Opera is probably beyond the comprehension of outsiders. There is perhaps no other city in the world where the local opera is considered a national asset, where it is the proud and jealously guarded treasure of each individual citizen. This impoverished country clings with grim determination to its Opera House as to the last relic from a glorious past and it is Franz Schalk's great achievement that the standard of this institution has actually improved during the trying post-war period. Vienna's Staatsoper may now, with justice, be called the best German-speaking, if not the best European opera house, while those of other, wealthier countries have deteriorated, and while Vienna herself, musically speaking, is otherwise but a shadow of her past. The orchestral standard is lowered and the artistic average of recital life is below its pre-war niveau. This is true, of course, of Europe in general, but in Vienna it is more strongly in evidence than elsewhere owing to the economic strife. Vienna's great musicians—as well as painters, writers and actors—have emigrated, preferring the mark (let alone the dollar) to the modest shilling. Thus mediocrities have arisen and established themselves more successfully here than in Berlin, where competition is stronger.

Aside from the Staatsoper, only one musical organization has remained at its former standard, and that is the Philharmonic Orchestra. Here Furtwängler has held sway since the beginning of the season. His name is a powerful magnet which can attract an audience however different the program may be from what the people have learned to like. Herein rests his power of becoming a tremendous educational influence on the upper two hundred, an influence which he has hardly begun to exploit. There is nothing he may not risk, and it is indeed a pity that he does not give these hearers the same strong doses that he administers in Berlin. Is he deterred by respect for the intrinsically less progressive "genius loci," or by lack of time for rehearsals? Debussy's Nocturnes—minus Les Sirènes, for want of a chorus—are as far as Furtwängler has penetrated into the thickets of modernism. But he crowned the same program with a reading of Brahms' first symphony so gigantic that it obliterated even memories of Nikisch's great performance.

RACHMANINOFF'S "DEBUT"

December was—as January promises to be—a month of pianists. In no other realm of music is over-production so great, nowhere the average standard so comparatively high and the number of recent arrivals so small. When Serge Rachmaninoff plays, of course, the piano seems transformed into an orchestra under the hands of a consummate master. His single concert (incidentally his Vienna debut, as far as memory goes) was one of the great artistic and social

sensations of the year. Beside this dazzling comet there has been Wilhelm Bachaus, an established star of the first magnitude, who is now a fixture on the pianistic horizon of this city. Previous to his heroic task of giving a complete, six-evening Beethoven sonata cycle, Bachaus appeared under Nilius' baton in Brahms' D minor concerto and registered one of the great triumphs of his Vienna record.

KATHERINE GOODSON AND MAZEL

Ignaz Friedman bade us farewell at his third recital of the season; we look to him for virtuosodom in its most brilliant aspect and find it in perfection. Katherine Goodson, America-bound, was heard this time with orchestra, the Workmen's Concerts having secured her cooperation for their Schubert festival concert. Here her great and mature art was displayed in a masterly reading of the Wanderer Fantasy. Her annual recital took place a few days later.

Marvin Maael has accomplished the notable feat of giving nine recitals here within two seasons without once repeating himself. It seems as though only the boundaries of piano literature will set a limit to his memotechnic abilities. Meanwhile, Maael has endeavored to extend the current literature by adding jazz. The idea was clever, for though our public has evidently begun to tire of this once charming species Jack Hylton recently performed his merry antics before halls far from sold out) it is still a welcome spice on the program of so sincere an artist as the Viennese consider Maael to be.

RENÉE BULLARD SCORES

Hatsue Yuasa, Japanese soprano, has come back after an interval of two years. Songbirds from the land of the

cherry-blossom are still regarded here more as ethnographic curiosities than as genuine artists. But this one, at least, deserves to be taken seriously. She has developed considerably in recent years, her voice has grown larger and more dramatically expressive, though partly at the expense of its quality. A far west visitor, and a welcome one, was Renée Bullard, from California; with Erich Korngold at the piano, she sang his Helene aria with notable dramatic talent—so much so that her engagement for the Staatsoper is already rumored.

Ruzena Herlinger, back from successes in London, Berlin and Belgium—where she was hailed as a fine Schubert interpreter—appeared as the soprano soloist in Mahler's second symphony. She has sung this difficult and far from grateful part here before, but never with greater spirit and finer voice. Emilie Bittner was the contralto, and Erwin Stein, replacing Anton Webern who fell ill, conducted with remarkable intensity. Altogether this was one of the finest orchestral concerts we have had so far this season.

PAUL BECHERT.

New York Opera Club to Present Tales of Hoffmann

The New York Opera Club and the New York Junior Opera Club, Charlotte Lund, founder-president, announce two performances of Offenbach's *The Tales of Hoffmann*, at the Martin Beck Theater, New York City, on Saturday morning, February 16, at eleven o'clock, for children and their chaperones, and on Sunday afternoon, February 17, at three o'clock, for children and grown-ups.

There will be accessories of scenery, costumes and the Aletta Doré ballet. The latter will give a dance of gnomes, a ballet of dolls, a fantasy danced to the charming Barcarolle and a ballet of angels for the final tableaux. In the cast are Charlotte Lund, Wilma Miller, Virginia Fickling, Mary Bongert, Virginia Eastman, Jean de Pack, Regi Steindler, Helen Cryer, Adelaide L. Doane, Grace Hewitt, Jennie Iversen, Birgit Lund, Edna Owens, Francesca Hawes, Henry Learned, H. Wellington-Smith, Aletta Doré, solo dancer; Michel Borochowsky, pianist, and Don Blanding, stage director. It is endorsed by the City Federation of Women's Clubs.

Honegger Pleases as Guest Conductor of His Own Works With Boston Symphony

Heifetz in Recital—D'Aranyi Also Heard in Successful Concert—The Curtis Quartet Arrives
—Louise Seymour and Marjorie Gilchrist in Joint Recital—Isabel Molter—
Lautner With People's Symphony

BOSTON.—Isabel Richardson Molter, soprano, sang with the quality Bostonians have come to expect of her, at Jordan Hall on January 10. Her clear, well-cultivated voice showed to good advantage in a program which included Mozart, Grieg, and Schubert, as well as Georges, Olsen, Watts, and Cadman. Of the last named, the Spring Song of the Robin Woman, from the American opera, Shanewis, was sung. Mrs. Molter pleased a large audience with her sincerity of interpretation, feeling for rhythm, and flexible technic.

JOHNSON CONCERT POSTPONEMENT

Keen disappointment was felt at the announcement that illness would prevent Thomas Johnson, young colored tenor, whose appearance was looked forward to with interest, from keeping his engagement at Jordan Hall on January 11. The concert will be given on March 3.

AN EVENING OF HONEGGER

The regular symphony concert was resumed this week with Arthur Honegger conducting a program of his own works. Mme. Honegger assisted at the piano in his Concertino for Piano and Orchestra, a piece calling for a piano part in sympathy with, rather than in contrast to the orchestra. Mme. Honegger met this and every other requirement with great success. The audience unceasingly applauded her delicate touch and musically phrasing, and a number regarded the performance as the climax of the evening, and left without waiting for the well-known Pacific 2-3-1, which concluded the program. Cobina Wright, a soprano of warm and soothing tone, appeared as soloist in the Prayer of Judith, from the opera Judith, and in three songs from La Petite Sirène. The audience left no room for doubt as to its approval. The mimed symphony, Horace Victorieux, like the Pacific 2-3-1, has been heard here before; the other numbers were novel, and were received with interest. Honegger, one of the Group of Six, is of all composers alive today, one of the most skillful in instrumentation. In the Chant de Nigamon he adapts three Indian themes of no great sophistication to make a most agreeable exposition of tonal contrasts. Apart from his idiom, which is not wholly indigenous to himself, his feeling for the tonal contrasts of his instruments is one of the keystones of his work. It was exemplified more fully last night in the Pastorale d'Été, where not only is one mass effect balanced against another, but mass effect is set against the single instrument, all with masterly results. This almost becomes a fetish in a piece like Rugby, which is not, as might be supposed, a tour de force of the nature of Pacific 2-3-1, but "a symphonic poem," as it has been called, "reduced to the elements of pure music." The programme effects are translated into contrapuntal equivalents. Honegger shows his transcendence of the influence of Strauss in this respect, but it is to be wondered whether an occasional melodic sterility may not be traced to his devotion to that composer. Few subscribers were absent from this unusual event, a practically capacity house affording the distinguished guest a worthy ovation.

JASCHA HEIFETZ

Heifetz's recital attracted a large audience to Symphony Hall on January 13. His style attracted the usual attention, the bowing of particular phrases being superb. In trying to describe the quality of the sounds he draws forth one can only think of the textures of velvets, satins, or silks. The program included several arrangements of his own, of pieces by Vivaldi and Rameau, in which, of course, he shone to particular advantage. Kreisler (arrangement of a Bach Prelude) and Godowsky were also represented,

while among the longer numbers, Locatelli's F minor Sonata and Ernst's Concerto sustained the interest to the end. The remaining numbers included Gaubert, Milhaud, Achron, Ravel (Pièce en forme de Habanera), all well calculated to bring out the peculiar gifts of the artist; Nováček's Perpetuum Mobile demonstrated his success in a field less generally associated with him. Many encores were required. Isidor Achron assisted at the piano.

LAUTNER WITH PEOPLE'S SYMPHONY

Joseph Lautner, tenor, soloist with the People's Symphony Orchestra on January 13, displayed a rich tenor voice in the Prize Song from Die Meistersinger. Mr. Lautner's technic is above reproach. The orchestra, under Theophil Wendt, gave an excellent performance of Brahms' Symphony No. 2 in D major, Mozart was also played.

YELLY D'ARANYI

Yelly D'Aranyi, violinist, gave another enjoyable performance at Jordan Hall on January 14. Her mechanical ability in itself is extraordinary, particularly in rapid passages generally regarded as difficult. They were tossed off with disarming ease. Another feature of D'Aranyi's technic is her great felicity in bringing out harmonics. These characteristics held the stage during the first part of the evening, in Vitali's Ciaconna, Bach's Concerto in E major, and Schubert's Rondo Brilliant, B minor. In the later part much spirited playing was produced in Hungarian Folk Tunes, by Bartók-Szigeti, Hubay's Sarga Cserebogár, Grandina, by Nin-Kochanski, and De Falla's La Vida Breve, arranged by Kreisler. These are pieces to which D'Aranyi might be supposed temperamentally sympathetic. Encores were received insatiably. Carl Lamson accompanied in a gratifying manner.

LOUISE SEYMOUR AND MARJORIE GILCHRIST

Pianist and soprano were heard in a joint recital at Jordan Hall on January 15. The programs of both were well chosen to do justice to themselves and to satisfy their audience. Miss Gilchrist's is a voice of charming quality within its range of volume, and its careful training was exemplified in numbers from Handel to Debussy, with Zandonai, Beecher, and others besides. Miss Seymour is a protégée of Gebhard; it is no idle praise to say that she has a natural sense for beautiful phrasing. Gluck's Ballet showed up this asset. At the same time her tonal qualifications appeared in Debussy and Chopin.

THE CURTIS QUARTET

An excellent concert was given by The Curtis Quartet at Jordan Hall on January 16, nor was their excellence as individuals the whole of the matter. The members are all from the faculty of the Curtis Institute of Music. Mme. Luboshutz, a pupil of Ysaye, has appeared as soloist with the leading orchestras in this country. Edwin Bachmann, second violin, has been a member of the Letz Elman Quartets. Mr. Bailly was of the Capet Quartet and also of the Flonzaleys. Mr. Salmon's quality as a cellist is well known here and abroad. These united their talents in a concert of Haydn, Schumann, and Brahms. The B flat Quartet of the first named was given its due vitality without being made coarse; Schumann's Quartet in A major was replete with romantic tenderness without descending to sentimentality. The Brahms was a Quintet, F minor, Opus 34, with Mr. Harry Kaufman at the piano. His powerful tones blended perfectly with the efforts of the strings, to develop the majesty which lies in this piece. A large audience responded to the fine aggregation.

B. M. F.

Facsimile Reprint of Typical Meisle Notice

SAN DIEGO UNION: FRIDAY MORNING, NOV. 16, 1928

KATHRYN MEISLE GETS HIGH PRAISE FOR HER ARTISTRY

By HAVRAH HUBBARD

Comment of the singing and art of Kathryn Meisle who was heard last night in Spreckels theatre as second artist on the Amphion series, is not difficult. That is, if the commenter be well supplied with word and phrase of laudatory kind. For little other than unqualified laudation rightfully is due this contralto from the Chicago Civic Opera company who then sang in San Diego for the first time. Nature has been lavish in endowing her, and study and industry have brought the endowment to a splendid proficiency. Nature has given her charm of manner, attractiveness of personality, an exceptional voice, brains, and a delicious sense of humor. It may be that Miss Meisle does take herself seriously. That she so takes her art and her profession is beyond question. But doing this, does not necessarily mean that she regards the entire universe as centering in her and in what she does, thinks and acts. There are singers who do of course, and their number is not few. But the impression received last evening was that this one would not be afraid to laugh even at herself and that she would get good fun out of so doing. In other words her sense of humor is such that it enables her to keep a true idea of proportion, and a correct perspective as to her own person, her art and the world in general. And this priceless sense brings to her vocalism and her artistry a wholesome balance and health that make for beauty and compelling eloquence. If only singers, as well as other humans, could realize the potency of sincerity and simplicity, what a nice sort of place the world of music and the world at large would be!

INSTANT LIKING

The Meisle voice is one of those warm-toned, wide-ranged, luscious vocal organs which win instant liking, and which enable the skilled possessors of them to be equally satisfactory in opera and recital. It is a voice of color—of color which is so varied and so rich that it compellingly expresses the whole gamut of emotions from sombre tragedy to merry comedy. A voice which has immense power and yet is so exactly placed and schooled that a finely-graduated piano; a smoothly sustained legato and even a sparkling coloratura are not only possible to it, but ever at command. Such numbers as "A Spirit Song" by Haydn, the Handelian "He Shall Feed His Flock" and Mary Calbreath's "Evening in Old Japan" were given with a poise, a velvety evenness and an ethereal aloofness that spelled perfection in vocal art and in sincere interpretation. Again such songs as the Richard Strauss "Ich trage meine Minne" and "Sie wissen's nicht," the Rachmaninoff "As Fair is She" and the Schumann "Provence Song" were in the ideal spirit and manner of faultless-Lieder rendition. The Gretchaninoff "Snowflakes," the Purcell "There's not a swain" and the Samuel Ganes "Song of the Lass" showed the artist in graceful phases of her work; the Gretchaninoff "Homeland Mine," the Rachmaninoff "Flood of Spring"—both superbly given—and the Salter "Cry of Rachel" told respectively of power, passion and dramatic intensity, the "An Men file" from "The Prophet" and the "Habandera" from "Carmen" brought the opera and its manner potently to the listener and Stanford's delightful "Bold Unbiddable Boy" and the "Five Eyes" given as encore showed the humor side of the singer in irresistible light.



Kathryn MEISLE

"The Golden-Voiced Contralto"

FACTS

May-June 1929: Engaged for leading roles as guest artist of the State Opera, Berlin, and State Opera, Cologne.

July 1929: Concert Tour of Holland and Scandinavia.

September 1929: Engaged by San Francisco Opera Company.

October 1929: Engaged by Los Angeles Opera Company.

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TOSCA, JANUARY 12 (EVENING)

CHICAGO.—The Chicago Civic Opera management has been most generous this season in presenting most of its stars at popular prices, as witness, the performance of Tosca, with such drawing cards as Rosa Raisa, Vanni-Marcoux, Charles Hackett and Vittorio Trevisan.

Rosa Raisa, wearing new costumes and looking younger than ever, delighted the throng with the opulence of her tones and showed herself a worthy vis-a-vis to Vanni-Marcoux in her fine acting of the second act, which, from the dramatic point of view, is the most significant in the drama.

Much has been written in the past regarding the Scarpia of Vanni-Marcoux, but a great deal may yet be said, as the gifted French-Italian actor-singer discovered in the role many points heretofore unnoticed. Always desirous of improving a part, Vanni-Marcoux studies it as though he had never played it before. Thus, he found that the traditional costume of the second act is not the one that Scarpia would have worn, and he went to the expense of securing the original costume of the Marquis d'Alligre—a magnificent one, by the way, which bears the stamp of its former owner and which, naturally, is of the epoch. When, Vanni-Marcoux also changed his interpretation somewhat and those alterations impressed as being spontaneous—as though he no longer was the interpreter of the part, but the personage himself. His acting of the second act was so poignant, so intense and so dramatic that the audience forgot its decorum and broke into salvos of applause when, after having been

stabbed, Scarpia fell. A young man with a sense of humor remarked half aloud: "Perhaps they expect Vanni-Marcoux to stand up and bow his acknowledgments." But dead men do not rise, not even on the operatic stage, except at the close of an act and then the public had full sway to show Vanni-Marcoux its enthusiasm for his remarkable work.

Charles Hackett, in glorious fettle, sang the role of Cav-aradossi with lovely tone quality, and among the salient moments of the performance was his singing of the arias of the first and last acts, not to mention his forceful Vittoria in the second act. If Hackett's singing deserves unstinted praise, his acting of the role of the painter lover was no less meritorious, and the Saturday night habitués were not slow in feting him commensurably.

The Sacristan of Vittorio Trevisan has long been recognized as a cameo. It is the same today as it was yesterday, only perhaps a little more subtle and more effective.

Moranzoni was at the conductor's desk, and for his fine reading of the score shared in the success of the night.

L'AMORE DEI TRE RE, JANUARY 13 (MATINEE)

L'Amore dei Tre Re was repeated with Mary Garden, Rene Maison, Montesanto and Lazzari in the leads. In the performance Garden met with a slight accident in the second act, when the dead Fiora is carried on the shoulder of the blind Archibaldo. Garden, the great actress that she is, allowed herself to be carried off the stage as though nothing unusual had happened, but it is said her suffering later on was intense, but her admirers will be happy to now that only her back was wrenched and that she was able to appear as scheduled in other roles during the week.

DON GIOVANNI, JANUARY 14

Don Giovanni had another presentation, but this time with Rosa Raisa singing Donna Anna for the first time this season. Her singing of Non mi dir was magnificent, the dramatic soprano displaying not only her admirable vocal gifts, but also the full gamut of her art. She made a distinct hit as the daughter of the commendatore, looking ravishing to the eye and having the manner of a noble woman.

Charles Hackett repeated his success as Don Ottavio; Vanni-Marcoux starred in the title role; Chase Baromeo again gave prominence to the role of the commendatore, and

Edith Mason's Zerlina was vocally and histrionically all that could be desired.

Giorgio Polacco was at the helm.

DIE WALKÜRE, JANUARY 15

Walkure was repeated with the same cast heard in other performances, with the exception that the role of Wotan, heretofore entrusted to Alexander Kipnis, had a new impersonator in Emil Schipper.

THAIS, JANUARY 16

The performance of Thais reached the high level of excellence among the many fine performances given this season by the Chicago Civic Opera Company.

Mary Garden, who achieved renown in years gone by as the infamous priestess of Venus in Jules Massenet's lyric comedy, reappeared after several years absence, and created a stir—not only by her forceful portrayal, but also by her beautiful singing. Many had thought that the Garden of today no longer could portray a Thais, and they were astounded by her performance, which was superior to her old presentation. Sun baths or surgical operations may or may not have accomplished the rejuvenation of the greatest actress-singer of our day. This is a matter for others to discuss. Suffice it to say here that Garden was regal to the eye and her song ointment to the ear. Superbly costumed, she was an apparition, and took the public by surprise, as she made her first entrance; and after the Mirror Scene the unbounded enthusiasm of the audience made the old Auditorium re-echo with shouts of bravo, which, so far this season, had not been heard; and though solo curtain calls have been forbidden by the management of our opera house, exception was made on this occasion and the public was permitted to express its fullest admiration. It is only by comparison, after all, that one can gauge the merits of an artist, and though at times in some operas Garden falls below her own high standard, as Thais she rose to the greatest heights in her remarkable career. To sing her praise as it merits would necessitate an analytic report. It seems unkind not to dwell on her performance, which, no doubt, left an indelible imprint on the minds of the fortunate who witnessed it. Garden as Thais is not any more a star—she is a constellation. Anatole France, who wrote Thais, was unmusical, but it was he who said "There are two kinds of singers; those who yell, and those who sing with nuance." The great French writer would have pronounced Mary Garden's singing musical and colorful. Every nuance was indicated with the same artistry as every gesture. Many of our singers have tried unsuccessfully to walk on the stage as Garden does. No one else can stride over the boards with that elasticity of motion. Garden stands aloof—especially as Thais, which, with her Melisande, makes a pair of aces among operatic portrayals.

If the star of the performance had not had the support that surrounded her, the performance would have been uneven—Garden would have carried off all the honors and her colleagues would have marred the performance. The contrary, however, must be reported. The cast was uniformly fine, the orchestra performed the saccharine music with vital accent under the able guidance of Roberto Moranzoni and the concertmaster distinguished himself in the meditation. The ballet of the second act, which had never been performed here before, was the biggest achievement of our corps de ballet, and the chorus rose to the occasion, singing with intelligence and acting in like fashion.

Cesare Formichi was the Cenobite monk, Athanael and he made the part stand out by virtue of his song and of his acting, both unusually fine. His Athanael is not the austere monk of the desert, but a fanatic, who, no doubt, must, by his vehemence have frightened the captivating Thais. To the note of tenderness and of love, succeeds that of violence, of force and of power. The transition that took place in the life of the monk is well expressed and easily understood. In creating the role in that fashion, Formichi very closely caught the thought of the pagan Anatole France, who loved to ridicule the clergy. Not that Athanael is a ridiculous personage; rather he is a weak brother who would have done well to follow the admonition of the old Palemon. So well did the public react to Formichi's conception of the role, that he too, was recalled alone before the curtain at the conclusion of the second act.

To Jose Mojica had been entrusted the role of the libertine, Nicias. He made a great deal of it. Appearing with as little clothes as possible, he did not shock the eye, but on the contrary, disclosed an elegant figure—one that spoke volumes for the good taste of Thais and made her conversion, by that fact, so much more laudable. Mojica's Nicias is a parallel to Garden's Thais. They were both executed with the same fine artistry. They matched each other in appearance, and, it may be stated, in vocal prowess. The Nicias of Mojica was exactly the one one would suspect Garden's Thais to admire in antique Alexandria.

The balance of the cast included Antonio Nicholich, who essayed the role of Palemon, which he made rather pale, vocally speaking, and too young. Alice D'Hermanoy and Ada Paggi, who were agreeable to look at as Myrtale and Crobyle, and they sang the music written for their respective parts with good tonality.

Though already mentioned, the work of Moranzoni in the orchestra pit matched that of the principals on the stage.

NORMA, JANUARY 17

Norma was repeated with Rosa Raisa in the title role. She again swept everything before her by the opulence and beauty of her tone and made another audience as happy in hearing her as the one that was on hand recently when in the same role Raisa made her belated reentry at the Auditorium.

CAVALLERIA RUSTICANA AND JUDITH, JANUARY 18

Cavalleria and Pagliacci were divorced for once by the Chicago Civic Opera Company to re-introduce to our public the antique Judith with its modern musical garb. In the Mascagni score, Raisa, who had sung Norma the previous evening, was the Santuzza, in which she scored heavily. She was ably seconded by Forrest Lamont, who counts Turiddu among his best roles, and by Montesanto as Alfio. Moranzoni and his orchestra helped greatly in making the performance meritorious.

In the Honegger opera, Mary Garden was again a great personality in the title role. She shared her success with Formichi and Hilda Burke. Words of praise may also be

(Continued on page 41)

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The Curtis Institute of Music inaugurated on Tuesday, January 15, a series of music programs broadcast over a network of 42 stations throughout the United States.

Programs hereafter will be broadcast on alternate Tuesday evenings from 10 to 11 o'clock; the next concerts to be given on January 29, February 12 and February 26.

These concerts will consist of performances by artist students of The Curtis Institute of Music, the Curtis Orchestra, and chamber music groups.

The cities included in the national tie-up, together with the call letters of the stations, are listed here for convenience in listening in.

New York City	WABC	Chicago	WBBM	New Orleans	WDSU
Philadelphia	WFAN	St. Louis	KMOX	Oklahoma City	KFJF
Boston	WNAC	Oil City	WLBW	Wichita	KFH
Baltimore	WCAO	Ft. Wayne	WOWO	Dallas	KRLD
Providence	WEAN	Kansas City	KMBC	San Antonio	KTSA
Syracuse	WFBL	Council Bluffs	KOIL	Little Rock	KLR
Buffalo	WMAK	Minneapolis	WCCO	Denver	KLZ
Pittsburgh	WJAS	Milwaukee	WISN	Salt Lake City	KDYL
Cleveland	WHK	Norfolk	WTAR	San Francisco	KYA
Washington	WMAL	Asheville	WWNC	Los Angeles	KMTR
Cincinnati	WKRC	Chattanooga	WDOD	Seattle	KJR
Detroit	WGHP	Nashville	WLAC	Portland	KEX
Toledo	WSPD	Birmingham	WBRC	Spokane	KGA
Akron	WADC	Memphis	WREC	Richmond	WDBJ

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ABOUT OPERA IN ENGLISH

By Romualdo Sapio

The recent efforts of a young operatic organization towards creating a following for grand opera sung in English has revived the ever green question of opera in the vernacular.

The arguments pro and con are so complex and so subtle that in the hands of an able exponent they may appear quite plausible on either side. For the benefit of those who are interested and like to judge by themselves the writer will discuss the main arguments of the contending parties, and present some facts and considerations which will help to form an impartial opinion.

Those who advocate the use of the English language on the stage in an English speaking country, on all occasions, highly proclaim the right of the audience to understand what the actor says or sings. They assert also that grand opera, if sung in the vernacular, would appeal much more to the masses and become so much more popular as practically to create and develop a new and large field for the native artist whose opportunities are now limited. Furthermore, the expansion of English opera would prove a tremendous stimulus to native composers, among whom (who knows?) a great genius may at any time emerge and lay the foundations of a truly great school of American opera.

All this sounds quite reasonable, but on the other side we

are told that, as the composer of the music thought in the language of the original text, much of the coherence between words and musical expression is altered or lost in a translation, no matter how good the translation may be.

As long as it is within the range of possibility to present the operas in their original idiom, and native artists are willing and capable to sing them, translations are not necessary.

The plea for the audience's right to understand what the actor says or sings is not a strong one in the case of opera. Modern education demands the knowledge of several languages, and the ignorance of part of the audience should not be made the reason for lowering the standard of an artistic performance. Moreover, audiences, especially American audiences, are very polyglot, including a large percentage of German, Italian and French stock, besides the English. Most of these people speak or understand several languages and are quite pleased to hear the operas in their original idiom, whether it be the German, the Italian, the French or the English, the latter only in the case of operas composed in English. In regard to operas originally composed in Russian, Bohemian, Spanish, or any other language an English version should be preferred, if at all possible or practical. There is no prejudice about the English as a language for

song. It is only a question of feasibility and opportunity. All this and much more the two contending factions loudly assert and uphold. There seems to be wisdom on both sides. But what then? Should the campaign for opera in English be pushed or discouraged? As Filangieri, the famous 18th century Italian jurist, once said, the right, as well as the wrong, is rarely, if ever, to be found all on one side in any question. And so it is in the matter of opera in English. A little study of operatic conditions in the old world will throw some light on the issue and enable the layman to judge.

Opera is an imported form of art in any but the opera producing countries where the bulk of the repertoire consists of work composed in the language of the country. In countries like Italy, France and Germany, opera is given, with very rare exception, in the vernacular. It could not be otherwise. Foreign operas are sung translated, because of necessity. Operatic activity is so great in those countries, the theatres are so numerous and the organizations so dependent on the services of native artists, that the plan of giving foreign operas in the original would involve such material complications as to make the business of giving opera, already so difficult, an impossibility. The theatres that can best afford such luxury are those located in large centers of non opera-producing countries.

Countries like England, Spain, South America, Australia and others, are not dependent on local talent and organization. When they want opera they can have it in the way they like best. They can easily form a company of foreign element so mixed as to make it feasible to perform all the operas of the chosen repertoire in the language in which they are composed. This only applies to grand opera. As for comic opera, operetta, zarzuela, musical comedy and other similar local forms of entertainment it is a different matter. These less pretentious works are given almost everywhere, always in the vernacular. The reason is not far to seek. They are in the majority of cases performed by native artists of which there is always an adequate supply to fill the demand. As far as the production of these works is concerned they may be considered in the same class as comedy and drama.

Considering the reasons why some countries have grand opera in the vernacular and others do not, it does not appear likely that in America grand opera in English will become firmly established in the leading theatres until conditions should so change in time to come as to make it necessary to abandon the now prevailing system. A sufficient number of good operas composed in English and an abundance of first rate lyric artists capable of rendering them, would, no doubt, greatly advance the cause of opera in the vernacular. The final word in the matter will be pronounced by the public, which must sanction the change. It is the old law of the supply and the demand which will prevail in the end. A law to the rigidity of which nothing escapes; a law that governs everything, grand opera included.

Margaret Shotwell's Short Career

The career of Margaret Shotwell, young American pianist, who will be the assisting artist on Gigli's coming tour, has been but of short duration. The attractive artist made her debut at Nice last February, playing later in Cannes, Mentone, St. Raphael, Juan Les Pins, and she appeared as soloist with the Orchestra Societe des Concerts in Paris, under Sir Thomas Beecham. Commenting on her playing then of the Grieg concerto on April 19, the Daily Mail said: "It was so excellently played by a young American pianist, Margaret Shotwell. She has every qualification." And in the opinion of the Express: "The piano part was admirably played by Miss Shotwell."

April 24 she gave a recital, her first, at Wigmore Hall, London. Said the Telegraph: "Her tone in singing passages had a pleasant quality and showed a nice sense of tone graduation." "A fluent technic and showiness in scalework," commented the Era. "She has much facility and spirit," was the opinion of the London Daily Mail, adding, "She played her music with enjoyment." May 7 found her playing at Bechstein Saal in Berlin, where she was received with favor; and then came appearances in Vienna and Budapest.

On coming to America, her opening season's concert was in Newburgh on October 8. The News of that city carried the following: "Ravishing music and marvelous playing created an excellent impression by Margaret Shotwell. The whole program was like a fairy story, a new world of musical experience. Her playing revealed true art." When she played at Gigli's Century Theater recital on November 4, the New York American said: "Margaret Shotwell played some piano solos acceptably, with sympathetic tone and tasteful delivery."

The Westchester Women's Club of Mt. Vernon had Anna Case and Miss Shotwell on its series on November 13, and the pianist has also had a successful Baltimore Musicales appearance—all within a year.

Marie Miller Receives Congratulatory Letter from Peru

Marie Miller, harpist, has been engaged to give a recital before the Congregational Club of Connecticut, at Bristol, Conn., on April 9. The end of this month she will leave for Iowa, where she is scheduled to play in Iowa City and Cherokee. En route she will give a recital at the Conservatory at Battle Creek, Mich.

Miss Miller recently received a letter from Negritos, Peru, congratulating her on her performance of Debussy's Dances with orchestral accompaniment which was broadcast over station WJZ. Letters also came to her from as far as Los Angeles, Cal., Daytona Beach, Fla., and London, Ontario.

Estelle Liebling Coloraturas Busy

During the week of January 14, the following coloratura singers were singing in New York City: Rosemary Pfaff, presenting Estelle Liebling's arrangement of the Blue Danube at the Capitol Theatre; Beatrice Belkin, soprano, at the Roxy Theatre, who offered the Doll Song from the Tales of Hoffman, at the Fox Theatre in Brooklyn; Ethel Louise Wright, former prima donna of the Desert Song and Rose Marie, who sang at the Roxy Theatre. Leonora Cori, soprano, is singing Estelle Liebling's arrangement of the Blue Danube, at the Chicago Theatre, Chicago, Ill., this week. All are from Estelle Liebling's Studio.

Merle ALCOCK

Contralto

Metropolitan Opera Company

"The quality and color of her voice are individual and very capable of sensuous and emotional expression."—*Olin Downes, New York Times, November 9, 1928.*

Soloist, Philharmonic-Symphony, Willem Mengelberg, conductor, Carnegie Hall, New York.

"The Rhapsody was interpreted in a mood of deep sincerity by Merle Alcock, of the Metropolitan Opera Company. . . . She sang the difficult solo part with taste and with imaginative penetration into its poetic and musical significance."—*New York Herald Tribune, November 9, 1928.*

"Merle Alcock sang the solo part with affecting feeling and richly colored quality."—*Leonard Liebbling, New York American, November 9, 1928.*



As Dalila, Worcester Festival.

"It was exceptional singing that Miss Alcock gave us. Hers was a genuine triumph, attested by her auditors, who rewarded her first efforts with spontaneous outbursts of hand clapping such as comes seldom to any singer."—*Pierre V. R. Key, Worcester Gazette, October 5, 1928.*

"Miss Alcock, a vivid figure in her white trailing gown and black hair, sent her fine full voice through the soaring phrases of Dalila."—*Zelma Friedman, Worcester Telegram, October 5, 1928.*

▼ ▼ ▼

Metropolitan Opera Company.

"Merle Alcock did La Cieca with deep feeling and fine sweep of voice."—*Leonard Liebbling, New York American, November 18, 1928.*

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2nd Violin

H. WALDO WARNER
Viola

C. WARWICK EVANS
Cello

SUMMARY OF THE SEASON 1928-1929

IN EUROPE

Sept. 10-Dec. 15
36 concerts.

IN AMERICA

Jan. 1-April 5.
41 concerts.

IN HAVANA

in April
3 concerts

IN MEXICO

in April
6 concerts

Extend their American Tour next season from Nov. 1, 1929 to April 15, 1930.

86 Concerts
Booked for
This Season

24 Engagements
Already Booked
for 1929-30

INTERNATIONAL PRESS REACTIONS SUM- MARIZED

NEW YORK TIMES

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"The London String Quartet can challenge comparison with any possible rival, English or Continental."—*London Morning Post*.

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"England's finest Ambassadors."

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"The greatest quartet that has ever visited South America."

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WILLIAM MURDOCH

Australian Pianist



Recent Opinions of the European Press

BERLIN. An excellent musician of great intelligence, and sure mastery of every mode of expression.—*Deutsche Allgemeine Zeitung*.

Great virtuosity, completed by an impressive performance and powerful temperament. One always gets from his playing the impression of luminous clearness combined with deep feeling.—*Borsenzeitung*.

Great strength of passion and a deep pathos such as one rarely meets nowadays in the world of artists.—*Allgemeine Musikzeitung*.

HAMBURG.

His tone has beautiful fullness and sensual richness, and is shaded down to a pearly pianissimo such as is seldom heard. The artistic level and purity of performance was ensured for every number of the evening. His cultivated playing, which even in lyric music is full of fine expression, brought him great success.—*Hamburger Fremdenblatt*.

DRESDEN.

Murdoch brings precision and mastery to his task, and for all his great technical equipment is never cold.—*Dresdner Anzeiger*.

He is one of the rare musicians whose playing is the direct outcome of an exceptionally sensitive nature. His audience showed its appreciation of his extraordinary gifts by demanding encore after encore.—*Dresdner Neueste Nachrichten*.

He possesses a distinguished and faultless technique, and an eager temperament equal to every emotional demand.—*Dresdner Nachrichten*.

LEIPZIG.

A remarkable pianist, with full maturity of technique and of taste, and a mellow, singing, and beautifully modulated touch.—*Leipziger Neueste Nachrichten*.

MUNICH.

An eminent artist, an excellent interpreter of modern music.—*Münchener Neueste Nachrichten*.

With what warmth and beauty he played! It is unnecessary to mention his faultless technique.—*Münchener Post*.

He has an extraordinary technique, and his delivery is clear, well thought out in every part, and yet not without warmth.—*Münchener Zeitung*.

How marvellously full of feeling was his expression! This Australian pianist has already a strong public here, who demanded many encores. The evening was a joy from beginning to end!—*Augsburger Neueste Nachrichten*.

COLOGNE.

William Murdoch has attained fame here in a short time. We are forcibly impressed above all by his strong and very reliable technique. An artist of great perception, unusually sensitive to sound and form.—*Kölnische Volkszeitung*.

William Murdoch, who has already had great success in Cologne, again proved himself a musician of great individuality. He played Schumann's Kinderszenen with poetry and warmth, and Debussy's Children's Corner seemed to have been written for him.—*Kölnische Volkszeitung*.

I have seldom been so impressed by any pianist as I was on this evening by Murdoch's playing of Beethoven's Appassionata.—*Rheinische Musik Zeitung*.

VIENNA.

William Murdoch made an excellent impression at his first recital here. He has precision, certainty, and musical sensitiveness, and played Mozart with such tenderness that one was the more impressed by the power and passion with which he played the Appassionata.—*Wiener Handelsblatt*.

A nature full of poetry, and also of robust strength, Murdoch played for the first time in Vienna with very evident success.—*Tageszeitung*.

BUDAPEST.

Murdoch is an absolute master of his instrument. A musician of the first rank.—*Pesti Naplo*.

He obtained the greatest success with the simplest means. We have not heard such a musician for a long time.—*Pesti Hírlap*.

We have not heard this season a better foreign pianist than Murdoch. The concert was an artistic event.—*Nemzeti Ujsag*.

His playing shows a combination of self-discipline and imagination that enables him to give the whole of the music.—*Pesther Lloyd*.

HOW TO SUCCEED IN SINGING

By A. Buzzi-Peccia

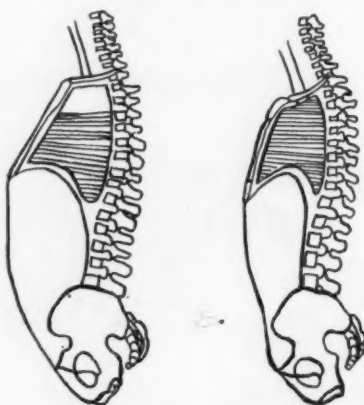
Reprinted from "How to Succeed in Singing," by permission of the publishers, Theodore Presser Co., and copyrighted in 1925. The first section of this series was published in last week's issue of the Musical Courier.

RHYTHMICAL RESPIRATORY GYMNASTICS

One can take muscular exercises of the diaphragm separately from singing. It will increase the capacity of the lungs and improve their elasticity. The exercises should not be performed as mere muscle movement but always accompanied by breathing. The mere muscular contraction and relaxation of the diaphragm or other muscles is a forced action, which brings opposite results.

THE DIAPHRAGM

The diaphragm is a flat and sinewy muscle attached to the interior surface of the lower ribs and also to the vertebral column. It forms a wall between the thoracic and the abdominal cavity. The part of the muscle toward the chest is arched. In the act of inspiration it contracts, flattens itself, and by this means increases the chest capacity. Through relaxation, by the re-arching of the diaphragm, the lower



In Inspiration

In Expiration

part of the chest-cavity is made smaller and in this way the air from the lungs is expelled.

ABOUT MENTAL CONTROL OF THE VOCAL ORGANS

There is one point, a very important one, about the mental control of the vocal organs that needs an explanation. There are vocal organs which can be trained and controlled separately from the action of singing. But when the action of singing takes place it is the mental conception of the tone, in quality, range and other properties, which determines the adjustment, or control of the vocal organs. The mental conception of the action of the vocal organs, advocated by some vocal instructors, would reverse the natural law of the emission of the human voice.

In fact, what kind of a pre-adjustment of vocal organs could be obtained without the pre-conception of a tone that they have to emit?

On the mental conception of the tone depends the direction, shape, and consequently the quality of the voice. It is erroneous to blame the voice, saying, "My voice is nasal, guttural or empty"; for it is not the voice but the mental conception, the musical ear, which is wrong.

PASSAGES, REGISTERS

In the musical instruments the passages are: Low (basso), Medium (middle), and High (acuto), without mentioning the point of sonority. In the voice, the passages are traditionally called according to the place or resonance; that is, chest and head tones.

Those transitory resonances exist in the human instrument by a natural law as they do in all musical instruments; they do not need to be made, placed, by any scientific method. The only thing that is needed is to blend them from one passage of resonance to another, avoiding a disagreeable change, or the sudden change in color as well as in size of the tone. But blending does not mean making the voice go through those passages by some muscular conception or mechanical work.

Teaching passages is very dangerous to the mental conception of the pupil; danger comes from the great mental trouble and pre-occupation of the pupil who tries to change his mental conception of the position, shape and focus of the voice at every change of passage from one register to another.

DICTION

During the period of florid singing, vocalization was of supreme necessity, because almost all sentiments in the lyric drama were expressed in vocalized melody. Nowadays, with the evolution of the lyric drama, the diction has become an imperative necessity, one of the indispensable equipments of a singer who wants to be ranged among the better class of artists.

In correct diction, voice and diction must blend in one artistic whole. The free emission of the voice must never be interfered with or spoiled by the enunciation of words; and the clear enunciation of words must never be spoiled by the emission of the voice—they must blend in one unique emission.

If a singer wants to find out if his diction and voice blend nicely together, vocalize a phrase—a melody—with the inflection of the voice required by the phrase or song. Then repeat the same musical phrase with words and detect by the ear if the voice keeps the same color and inflection that it had in vocalizing. Then reverse the exercise, speaking the words first, with a musical speaking tone; repeat the phrase again and see if the diction is just as it was before.

A musical speaking tone means a speaking voice well placed in the mask, having a carrying power, as when making a speech or declamatory emphasis the intensity or sweetness of which depends on the kind of musical phrase one wants to practice on. To have the voice on that musical speaking tone basis makes the singing very easy, almost

like speaking itself. The voice thereby retains all its quality and expression. It is really surprising to hear how few people can speak correctly and with a clear voice. Nasal, guttural tones are very frequent, and flat enunciation of words, wrong or weak motions of lips and tongue, exaggerated motion of the jaw moving up and down on the articulation of every syllable, which is one of the worst faults in speaking, and still worse in singing. When people try to sing with such enunciation all kinds of vocal troubles commence.

BREATH

Breath is absolutely necessary to produce vocal sound. Nature has provided us with a voluntary and involuntary inspiration and expiration, performed by the motion of the lungs, ribs and diaphragm. In singing, the way of inhaling, holding and exhaling the breath is a matter of great importance in the emission, modulation and duration of a vocal tone.

There are three main kinds of respiratory movements: the abdominal or diaphragmatic breathing; shoulder (collar-bone) breathing; side or rib-breathing. The voluntary respiration is divided in three parts: inspiration, holding the breath, and expiration.

This threefold respiration is what one calls artistic respiration. Shoulder breathing is found mostly in women. Men have a deeper abdominal cavity.

The abdominal (diaphragmatic) breathing is one recognized to be the best in singing—for several good reasons: Firstly, because one can inhale a greater quantity of breath by its expansion; secondly, it also acts as a breath reservoir, to be used at will; thirdly, by gently helping the expiration in controlling the emission of the voice, in sustained phrases, and in other peculiar situations.

Through holding the breath diaphragmatically, comes the freedom of the upper chest, neck and throat, consequently the freedom of the voice.

Barre Hill's Season

Barre Hill's manager, Jessie B. Hall, makes the following interesting report: Beginning with Mr. Hill's opera debut with the Chicago Civic Opera Company on November 15, when he sang the role of Silvio in Pagliacci, the baritone's season has been as follows:

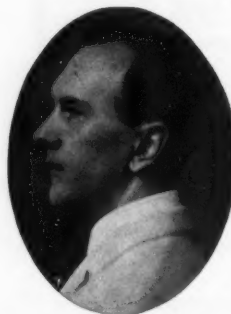
November 16, Valentin in Faust in Chicago Civic Opera in Milwaukee, Wis.; December 2, Tales of Hoffman, Chicago Opera; 5, recital, Joliet, Ill.; 8, Valentin in Faust, Chicago Opera; 9, Moline, Ill., soloist with the Tri-City Symphony; December 11, Silvio in Pagliacci, Chicago Civic Opera; 14, Des Moines, Ia., joint recital with Renee Chemet; 16, Davenport, Ia., soloist with Tri-City Orchestra; 17, La Porte, Ind., private musicale; 18, Tales of Hoffman, Chicago Civic Opera; 22, Belcore in Elixir of Love with Chicago Civic Opera; 26, Tales of Hoffman, Chicago Civic Opera; Elixir of Love, Chicago Civic Opera; January 4, Milwaukee, Wis., Silvio in Pagliacci with Chicago Civic Opera; 7, Elixir of Love, Chicago Civic Opera; 8, Hinsdale, Ill., private musicale; 10, private musicale, Chicago; 14, Pittsburgh, Pa., recital; 10 to 26, Chicago, with Chicago Civic Opera; 29, recital, Lexington, Ky.; February 4, Dallas, Tex.; 6, Fort Worth, Tex.; 11, Vincennes, Ind.; 15 to 27, Chicago Club dates; March 5, Duluth, Minn.; 8, Mt. Clemens, Mich.; 10, Jackson, Mich.; 11, Detroit, Century Club; 12, Detroit, private musicale at the Kresge home; 15, Elijah, Rock Island, Ill.; 18, annual Chicago recital at Orchestra Hall; 20 to April 10, Cuba and Panama; 11, Rockford, Ill. The balance of his season will be taken up with spring festival dates, and in late June he has eight engagements at colleges centering in Kansas City, Mo.

Sundelius on Cruise

Marie Sundelius, Metropolitan soprano, will leave New York on the S.S. Kungsholm next month for a short rest on a West Indian cruise, and in all probability will sing in Havana.

"His voice is sweet, pure, and true; his personality is attractive. He is classed as a lyric, but indicated a fund of dramatic power."

—Miami Herald.



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**“Her Soprano Has a
Deep, Caressing
Warmth in Its Lower
Register and a Com-
manding Brilliance
at Its Top.”**

Chicago Journal of Commerce, January 4, 1929

“A GREAT VOICE”

Chicago Eve. Post, January 4, 1929

“A SERIOUS ARTIST”

Chicago Daily News, January 4, 1929

“A GENEROUS ORGAN”

Chicago American, January 4, 1929

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most enthusiastic audiences of
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Chicago Herald



“Coaxed a full house to brave
the blizzard and proceeded to
reward the courageous with a
well chosen program BEAU-
TIFULLY sung.

“BOTH ARTISTS WERE
KEPT BUSY ADDING EN-
CORES.”

Daily News

**“FIRST OF ITALIAN
BARITONES.”**

Chicago Examiner, January 4, 1929

**“One of the Great Voices
of the Present
Generation.”**

Chicago Tribune, January 4, 1929

**“A CONCERT SINGER OF
SUPREME QUALITIES.”**

Chicago Journal of Commerce, January 4, 1929

**“THE AUDIENCE
LOVED TO HEAR
HIM SING.”**

Chicago Eve. Post, January 4, 1929

**“Formichi Has One of
the Finest Voices in
the World.”**

Chicago Journal, January 4, 1929

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Miami Symphony Attracts Overflow Audience

MIAMI, FLA.—More than two thousand Miamians and winter visitors heard the University of Miami Symphony Orchestra under the direction of Arnold Volpe, on Sunday afternoon, January 6, at the Miami High School Auditorium. Many were standing and many were turned away. The orchestra was received with unprecedented enthusiasm. It



ARNOLD VOLPE,
Conductor of the Miami Symphony Orchestra.

was the first concert of its third season and the performance showed a competence of training. The results which Mr. Volpe has obtained from these players in the two years since their organization are remarkable.

The program included Beethoven's fifth symphony, Weber's Freischütz Overture and Tchaikowsky's March Slav. Julian de Gray, pianist, recently returned from extensive study in Paris and London, played the Mozart concerto in D minor with a sensibility and understanding for that composer.

This program was repeated for the concert on January

13 at the Coral Gables Elementary School and the following Sunday at the Ida M. Fisher School at Miami Beach.

Glee Club Director Commends Patton

Following his appearance as soloist with the Westfield, N. J., Glee Club, Fred Patton's managers received the following letter from the director of the club: "All of the members of the Westfield Glee Club join with me in expressing our appreciation of your assistance in securing the services of Fred Patton as the soloist at our recent concert. Not only our active members, but many of our associate members and guests have spoken in the highest terms of his personality, his diction, the purity of his tones and the excellence of his selections. Added to this the generosity of his encores and you have an ensemble which we cannot forget."

English Singers "Inspire"

One of the Hudson, N. Y., dailies carried an amusing little story, under this heading: "Flowing Bowl Made Them Sing—Their Vocalism Spoils the Dry Record in Hudson for Year 1929." It follows:

"Had it not been for John Tenitzky and Frank Corchiofiski, both gifted with a musical bent but with an even greater predilection for liquor, the police department's clean record of no arrests for drunkenness this far in the new year, would have stood another day at least, and the wet blotter would have remained smirchless. But both John and Frank faced Judge Coffin in City Court this morning on two counts apiece, hilarity in public places, and addiction to the flowing bowl.

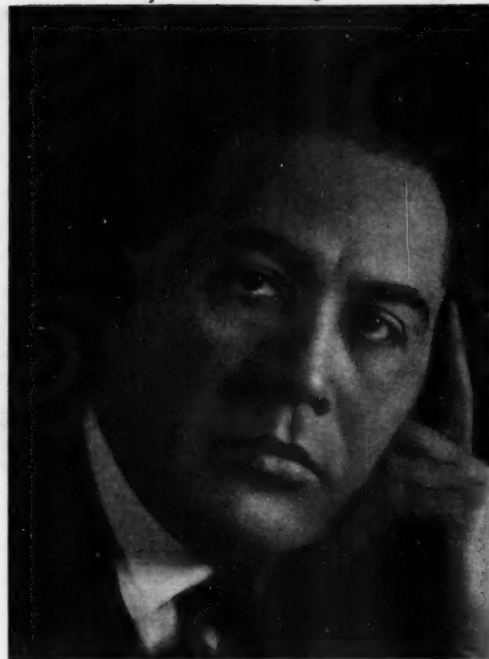
"Tenitzky claimed that he was infected by the mirthful wassail song of the English singers at D. A. R. hall last night, as it came from a window, and that he owed his plight to their precept if not example. The story he told won for him a discharge under promise of abstinence in the future.

"Corchiofiski, unable to spell his name whether inebriate or sober, told his story chiefly with gesticulations and in that language the recital was funny. He admitted his love for music, and declared that the song that got him into trouble—and jail—was his favorite classic, 'Barney-Goo.' The Court invited him to render it as evidence either in his favor or otherwise, but the defendant couldn't successfully get underway and the concert was called off.

"With the admonition to go out and learn some new songs, and incidentally keep away from the booze, Judge Coffin gave Corchiofiski a discharge."

Marchesi Returns to Paris

Blanche Marchesi recently returned to Paris from her London and Manchester studios where she has been teaching a large class of pupils; these are heard here in concerts twice a year. On December 22, a successful concert was held in Manchester in honor of the Schubert Centenary, and Mme. Marchesi's singing of several of his songs met with much enthusiasm. She has been called by international critics one of the best interpreters of this composer's works. In turn Mme. Marchesi was especially happy over the individual success of each of her pupils in Manchester. On De-



ALEXANDER RAAB,
pianist and teacher of the Chicago Musical College, who is now in Los Angeles. He will stop off in Jackson, Miss., to hold a master class at Belhaven Conservatory from February 20 to 26. Mary Wharton is director of the piano department there.

cember 21, she participated in a performance of the Messiah at the Halle Concerts and on the same evening her artist-pupil, Astra Desmond, sang the same oratorio at Free Trade Hall, at the Brand Lane concerts.

Bachaus Honored by Vienna's Friends of Music

VIENNA.—The venerable Society of the Friends of Music in Vienna has added another distinguished musician to its list of honorary members, namely Wilhelm Bachaus, who took so prominent a part in the Viennese Schubert commemoration this year. The society was founded in 1812 and its first honorary member was Beethoven. These honorary memberships have been granted only on rare occasions and the only other living persons so honored besides Bachaus are Wilhelm Furtwängler and Emil Sauer. B.

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Andre Skalski's Success as Pianist and Conductor

Born in Warsaw, Poland, and trained by such great masters as Max Reger and Robert Teichmüller, Andre Skalski's career has been fostered in the great musical centers of Europe. It was upon the advice of Arthur Nikisch that Skalski decided to make a profession of conducting, and after two years' practical work under the guidance of Hofkapellmeister C. A. Corbach of the renowned Loh Orchestra in Sondershausen, Skalski showed marked ability in conducting symphony concerts and grand opera. His first appearance as an operatic conductor took place in 1912 in such works as *The Flying Dutchman* and *Faust*, and at the age of twenty he appeared as conductor of the Philharmonic Society Orchestra in Warsaw. Skalski has occupied many prominent positions as conductor, both of symphony orchestras and of grand opera, most important among which was as conductor of the New South Wales State Orchestra of Sydney, Australia, and as musical director and first conductor of the Royal Carl Rosa Opera Company of London, England. Success crowned his efforts everywhere and only recently he organized a new symphony orchestra in Chicago, where he is now located, calling it the Skalski Orchestra, whose aim it is to give first class orchestral performances similar to the Walter Straram Orchestra of Paris. At the first concert at Orchestra Hall, in November, Skalski was acclaimed a genius of the baton by public and press alike. What Skalski accomplished with a new and untried orchestra at the first concert speaks volumes for his ability as a conductor and his brilliant success on this first appearance is a splendid augury for the future of this gifted young musician.

As a pianist Skalski, who has been called "the Polish poet of the piano" and "the most romantic pianist since Paderewski," has taken audiences and critics by storm in European countries and Australia. In Chicago he has organized the Skalski Ensemble, he presiding at the piano and arranging the programs which, as was that for his first orchestra con-



ANDRE SKALSKI

cert, are decidedly unhackneyed and illustrate what an artist of taste and perspicacity can find when he desires to offer something new. For the past two seasons Skalski has enjoyed considerable success with his Concert Intimes, the programs for which, too, observe the conventions and achieve novelty at the same time.

Chicago may well feel proud to harbor in its musical fraternity such an able, intelligent and all-around musician, who is bound to duplicate here the success that has been his in other countries.

Ethelynde Smith in Recital at Clifton College

Of Ethelynde Smith's recent appearance at Clifton College, Clifton, Tex., at which time she presented her Songs of Many Nations program, the Clifton Record reported as follows: "The song recital of Ethelynde Smith, soprano,

sponsored by the Clifton College Chorus, was much enjoyed by music lovers. Miss Smith's program was pleasantly varied. The Ancient Bhuddist Chant, accompanied by a Chinese gong, was charming as a novelty, and the songs by American women were especially attractive. Miss Smith displayed her great artistic ability to much advantage in her rendition of Micaela's aria from *Carmen*."

Liszniewska Scores in Cincinnati

Interest always surrounds the recitals in Cincinnati of Marguerite Liszniewska, pianist. Commenting upon her appearance in that city on December 16, the Enquirer said in part:

"The pianistic art of Mme. Liszniewska is familiar to all music-loving Cincinnatians. To comment extensively upon the nature of it would be to reiterate what has been said before and often. Comparatively few women pianists have advanced so far in the professional field as Mme. Liszniewska, for the simple reason that not many women pianists attain to such high virtuosity, the result of a dynamic technique, profound scholarship, a winning platform personality and a pianistic facility that proclaims superior talent.

"Cincinnatians hear Mme. Liszniewska too infrequently. As soloist she is better known in other parts of the country,

MARION TALLEY

Direction
George Engles
711 FIFTH AVENUE
NEW YORK CITY

Steinway Piano



© Lumiere, N. Y.
Victor Records

for wherever she has played she has commanded the respect and admiration of cultured audiences. To take time from teaching duties to memorize a program of such proportions as that which she played yesterday afternoon in the ballroom of the Hotel Sinton is an undertaking of dimensions and a real compliment to the patrons of music in Cincinnati who relish hearing her play."

Said the Times-Star: "The individual charm and personality of this delightful artist are inseparable from everything she plays, and cast a glamour even over her consummate artistry. Still it was the artist, rather than the woman, of whom patrons of the recital thought.

"Mme. Liszniewska has rare gifts—those of poetry, of intellectuality, of delicate discrimination for styles in music and a talent for interpretation. On Sunday afternoon it was the pianistic style which deeply impressed, the splendid technique, and the faculty of eliciting from the pianoforte those latent qualities of legatos and sostenutos, of ringing overtones, of musical tonal alliances, which all may be evoked from black and white keys and pedals if one has the art. The audience, an informed and critical group, applauded this display of artistry and appreciated it."

Cadman Joins Mechanics

Before leaving for a period of rest in a desert-mountain retreat, back of San Diego, where he will remain until March 1, Charles Wakefield Cadman received many enthusiastic letters as to his new song, *Rivets*. Among the congratulatory messages was one from John Charles Thomas, who intends to program the song this season; and Frank La Forge, celebrated coach, teacher and composer of New York City. The National Broadcasting Company has also written that a symphonic arrangement has been made for this new concert number, which depicts the dramatic experiences of a riveter high in a sky-scraper, done to a machine-like piano accompaniment.

Marie Morrissey Entertains Poor Children

The Chicago Commons is one of the most worthy charitable organizations in the western metropolis. Located in the heart of the Italian section, it unselfishly devotes its entire efforts to the mental, moral and physical development of the poor children in that section of the city. Because its purpose is so worthy, many of the artists and musicians of



MARIE MORRISSEY
and a group of Chicago's poor little ones

Chicago offer their services at various times for various festivities at the Commons. Prominent among them is Marie Morrissey, Chicago's own popular contralto, who took out enough time from a busy concert season to give a Christmas party for the children. Miss Morrissey presented the children with gifts and entertained them royally at her party.

Marie Morrissey spent considerable time in preparing for her Chicago recital on January 15, at Orchestra Hall, and from all reports received it was one of the most successful of the season's recitals, as Miss Morrissey has a large personal following in Chicago. She had a Sunday afternoon concert at the University Club of Chicago on January 20, and will appear in New York at Town Hall on January 30. In addition Miss Morrissey has signed contracts for the North Shore Festival in Evanston in May and the Biennial Festival in Cincinnati in the same month.

Kraft "A Model for the Lyric Tenor in Oratorio"

One of Arthur Kraft's recent engagements was as tenor soloist in the Messiah with the Apollo Club of Chicago. All of the critics concurred in the opinion that Mr. Kraft is an excellent oratorio singer. Karleton Hackett writing in the Chicago Evening Post that he sang with feeling and sympathetic tone and that he made the words mean something by the conviction with which he delivered their message. Eugene Stinson in the Daily Journal said that Mr. Kraft carried off the honors for fluency and neatness; Edward Moore declared in the Daily Tribune that the quartet of soloists was an entirely competent group, but that Mr. Kraft was considerably more than competent; while Glenn Dillard Gunn in the Herald and Examiner was of the opinion that this artist might well be taken as a model for the lyric tenor in oratorio.

Una Bates in New York Recital

Una Bates, English soprano, will make her New York debut in recital at Town Hall on February 12. During her career abroad, Miss Bates received high praise from the critics, one of them declaring that "her voice, which is exceedingly fresh and pure, is of wide range and she sings with marked intelligence and taste."

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Alice Mock

Wins Laurels with the
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Singing

Lakme—Nedda in Pagliacci—Micaela in Carmen—Gilda in Rigoletto—Oscar in
The Masked Ball—Eudoxie in La Juive—Marguerite in Faust

Following her successful appearances with the Royal Opera of Madrid
—Grand Theatre at Geneva and Opera Seasons at Cannes and Ostend

THE PRESS: DEC. 10, 1928

"Miss Mock sang the opening scene excellently, the tone pure, the ornamentations clean and all in tune. The duet with Miss Mock they worked up to a telling climax and it was heartily applauded."

*Chicago Evening Post,
Karleton Hackett.*

"Alice Mock made an instant impression with the delicate lines of the first act *Pourquoi*, usually a negligible item in a prima donna's stock in trade and yet such a little gem. Later in the 'Bell Song' Miss Mock brought down the house. There is only praise to be said for her exquisitely polished coloratura, the clarity of her trills and staccato and the precision of her scale work."

*Chicago American,
Herman Devries.*

"Alice Mock was given the title role of Lakme unexpectedly, but she has proved her right to sing it. Her peculiarly graceful stage presence, the accuracy of her very tasteful singing and the general polish, which adorns her work, find in the part of Lakme an especially effective vehicle. It is the most interesting thing Miss Mock has done in her first season with the Chicago Opera; competent in every respect, and adhering to a very fine standard of musicianship, Miss Mock seems destined to rank with that small group of artists at the Auditorium who, regardless of their other qualities, are invaluable here in Chicago because of the tradition for serious, sincere and unspotted workmanship they assist in establishing."

*Chicago Journal,
Eugene Stinson.*

"The young soprano from California may congratulate herself that the coloratura laurels of the company are safely bound upon her brow with no immediate challenger in sight. This was, I judge, the verdict of the public, rendered upon the delivery of the 'Bell Song,' with an enthusiasm that stopped proceedings for an appreciable interval."

"Miss Mock yesterday was one of those rare artists who achieve technical perfection. Every tone was flawless as to pitch, was delivered with exactly the right amount of power, had exactly the quality intended. This happened whether the passage was sustained and deliberate or a rapid and flashing bit of pyrotechnics. Her florid passages seemed a bit slow at the beginning. But presently one realized that the tempo was correct. It merely seemed slow because it betrayed no effort."

*Chicago Herald-Examiner,
Glenn Dillard Gunn.*

"A gifted young coloratura soprano who, in the title role, displayed a pleasant, intriguing stage presence and a voice which soars to altitudinous heights and is flexible and well schooled."

*Chicago Daily News,
Maurice Rosenfeld.*

"Yesterday's surprise was in the exquisite song of Alice Mock. She sang the tricky 'Bell Song' with crystalline beauty, youthful lilt and delicate accuracy—more, she conveyed a convincing idea of the meaning of the song. It was no mere showpiece, though it was beautiful enough to stand as that. This peak of song was a climax to a characterization carefully studied and splendidly carried out. Miss Mock won her laurels by a consistent performance with a highly agreeable voice."

*Chicago Journal of Commerce,
Claudia Cassidy.*

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Steinway Hall, New York City

(Baldwin Piano)



LEON GOOSSENS

"The Arch-Priest of Oboe Players"

—Daily Telegraph, London

PRESS COMMENTS

"An admirably clean and precise technic, an exceptional knowledge of ensemble and evident musicianship. His mastery of his instrument is indisputable."—OLIN DOWNES, *N. Y. Times*.

▼ ▼

"Mr. Goossens is clearly a master of his instrument. He phrases with taste, his rhythmic sense is vital and precise, he has a wide dynamic range; he is musical in his instincts—an artist as well as a virtuoso."—*N. Y. Herald Tribune*.

▼ ▼

"An oboe player of taste and technical adroitness."—*N. Y. World*.

▼ ▼

Leon Goossens is a master of the instrument, for he makes the most of its limitations in tone coloring, moodal expression and technical variety. He has wonderful delicacy in attack, and his breathing is managed with such imperceptible changes that he almost beguiles the listener into imagining the oboe to be capable of voicing long-sustained melody without breaks. Musicianly taste, perfect rhythm and flawless fingering are other characteristics of Goossens' distinguished art."—*N. Y. American*.

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New York

EUGENE GOOSSENS

CONDUCTOR

Rochester Philharmonic Orchestra



RECENT APPEARANCES AS GUEST CONDUCTOR

DETROIT

THE DETROIT NEWS

There is no doubt about the big impression he made.

His conducting, first of all, reveals him a profoundly studied orchestral musician. What he doesn't know of instruments and the effective use thereof is not written in the book.

He built climaxes that arose through gorgeous color to as smashing an eminence of tone as has ever shaken the rafters of Orchestra Hall.

It would be suitable, perhaps, to sum Mr. Goossens up as one of the most thorough and competent of conductors.

Goossens Draws Cheers at Symphony Matinee (Headline)

With Mr. Goossens on the stand, the only limits are the potentialities of the orchestra.

You should have heard the goings-on at the close of yesterday's program.

It was the sort of occasion which press-agents rejoice to call a "triumph"—an earned one, too.

Tchaikowsky scored it and Goossens underscored it.

This Goossens, say we after hearing him twice, is a famous man whose valor doth enrich his wit. After a couple more experiences with his abounding spirits and almost impudent individuality on the podium, we'll probably refer to him in these columns as "Gene."

The assemblage made no secret of its affection for him. Nor, for that matter, did the orchestra, which rose to its feet in his honor at the close of the program. The reasons for this popularity are all substantial. Goossens puts into his conducting the enthusiasm of youth plus the authority of a mature musician.

He draws a response from the orchestra that is nothing short of ardent.

Therefore Orchestra Hall, yesterday afternoon, was 100 per cent pro-Goossens, in the seats and on the stage.

DETROIT EVENING TIMES

He proved his right to be regarded among the distinctive conductors of the hour.

THE DETROIT JEWISH CHRONICLE

His masterful command of the entire gamut of resources of the orchestral palette, and his profound understanding of the meaning and correct interpretation of each composition were all again in evidence, to the high delight of the elite audience.

DETROIT SATURDAY NIGHT

The sensation that Goossens created in our unsuspecting midst was something akin to the first appearances of Horowitz, Heifetz and Chaliapin.

Goossens is a musician of high attainments with an impressive cultural background.

Last Sunday, Goossens duplicated his triumph winning the biggest ovation ever accorded a guest conductor in Orchestra Hall.

THE DETROIT FREE PRESS

Goossens made a profound impression.

He has a magnetic personality, a vivid imagination and the faculty to keep orchestra and audience keenly alert.

Goossens proved himself highly endowed.

The band played with a precision and spirit, a responsiveness and warmth of tone, far, far above anything achieved this season under any conductor.

None but a virtuoso could have attained the results Mr. Goossens did, and no one but an artist of a high order could have made the music so vital.

PITTSBURGH

PITTSBURGH POST-GAZETTE

Enthusiasm, encores, a sold out house and a stunning program.

Eugene Goossens is certainly a miracle-worker. This Merlin from Rochester came down here, waved his stick, told the men a few things and the result was the best concert we have yet had from this organization.

He knew the precise effects he wanted, and he got out of the men every bit of edge and nuance there was in them. He's a marvelous contourist and achieves lovely patterns.

SAN FRANCISCO

SAN FRANCISCO CHRONICLE

He has grown emotionally.

He has added a new pathos, a nobility and warmth of sentiment which round out happily his conductorial character.

LOS ANGELES

THE LOS ANGELES TIMES

He is well liked in Hollywood, where he has conducted for three successive seasons with cumulative success.

The last Bowl concert of the season of 1928 was a Goossens triumph.

He became a Bowl idol.

THE LOS ANGELES EVENING HERALD

With the presentation of last night's impressive program under the effective direction of Eugene Goossens, the last phases of the charming Hollywood Bowl nights with music in the air were launched with epoch-making brilliance.

He never gives a signal nor creates a climax that does not well up out of a great emotion.

LOS ANGELES EXAMINER

Eugene Goossens is the most popular guest conductor ever to visit Los Angeles.

Conclusion of the Hollywood Bowl concerts last Saturday night brought a prolonged ovation for Eugene Goossens. As conductor he has proved a drawing card of real potency.

He has that quality of magnetism which is commanding without being obvious.

His audience watched him with approving eyes and heard his conception of the interesting program with supreme gratification.

LOS ANGELES EVENING EXPRESS

Goossens stirred them strongly and repeatedly.

Goossens' glorious presentation of the Cesar Franck symphony will be long remembered.

This young genius of the baton possesses extraordinary mastery over music and musicians.

Goossens is a virtuoso of his art.

HOLLYWOOD NEWS

The summer season of 1928 will close tonight with a gala concert conducted by the young Englishman who has won immense popularity at the Bowl in the two final weeks.

Several thousand more listeners than attend an "ordinary" Bowl event enjoyed the unusually interesting concert last night.

Mr. Goossens, in addition to his concerts in Rochester, is, this season, acting as guest conductor as follows: Philadelphia Orchestra—7 Concerts; Detroit Orchestra—6 Concerts; St. Louis Orchestra—10 Concerts; Cincinnati Orchestra—2 Concerts; Pittsburgh Orchestra—2 Concerts.

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Philadelphia

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Steinway Hall
New York

New York Concerts

January 14

Perla Wolcott

Perla Wolcott, soprano, gave a recital at Town Hall on January 14 before a large audience which manifested its approval of her art by hearty applause and insisted upon encores. There were Italian, English, French and German songs and arias, including a beautiful piece by Walter Golde, whose sympathetic and brilliant accompaniments added much to the enjoyment of the evening's offerings. In these, Miss Wolcott proved herself to be possessed of a voice of unusually pleasing color. She has obviously had the best of training and has, in addition to this, native talent of no mean order, which made itself manifest in her interpretations and perhaps especially in some of the delicate shades of nuance which lent variety to the well modulated vocal line. With persistence her future success should be assured.

Frank Sheridan

Despite illness almost up to the last minute Frank Sheridan stepped on the platform at Carnegie Hall and gave a piano recital worthy of the praise, he received from his listeners. Mr. Sheridan played a varied program, consisting of two numbers by Bach, Sonata Opus 90, Beethoven; Pre-

lude, Chorale and Fugue, Cesar Franck; and concluding with Kunstlerleben, Strauss-Godowsky. Brilliance of tone, firmness, excellent technic and fine color were outstanding features of his playing. His interpretations throughout the entire program were most interesting and showed a careful study of the various masters. Mr. Sheridan, is by no means a new comer. He has played with success for several years and has a reputation in the musical world as a pianist and musician of high type.

Emilie Rich Underhill

Emilie Rich Underhill, soprano, created an excellent impression when she appeared in recital at Steinway Hall on the evening of January 14. She presented a program of Italian, German, Russian, French and English songs. Blair Neale was the accompanist.

January 15

Regina Kahl

Regina Kahl, soprano, a gifted pupil of Ethel Grow, gave a recital at Guild Hall on January 15 under the auspices of the Washington Heights Musical Club, that excellent organization which gives young artists opportunity for public appearances at a minimum of expense. Miss Kahl is not unknown in this city, having already given a number of recitals here, and her improvement has been very consistent as well as very encouraging, thanks not only to her own talent but to the skill of her teacher. She is to be commended for her keen and pronounced sense of rhythm, her

Dr. G. de KOOS

CONCERT MANAGER

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excellent phrasing, and her very clear pronunciation, which makes the words of her songs easily understood and lends dramatic force to the music. She sang on this occasion Italian, German, French and American songs with proper inflection of the foreign languages—which is important—and of English, which is also important and sufficiently rare to be worthy of special mention. The program was enthusiastically applauded and Miss Kahl sang several encores. She was sympathetically accompanied by Sylvia Voorhees.

Flonzaley Quartet

At Town Hall a capacity audience greeted the Flonzaleys at their second subscription concert of this, their last season. The finished art of the organization which has for many years been second to none in raising the standard of string quartet playing to what it is today again caused many expressions of regret at the projected retirement of the quartet. Rapt attention and unstinted approval were accorded the "Lark" quartet of Haydn, the Handel (Pochon arrangement) sonata a tre, played by Messrs. Betti, Pochon and Rochambeau and Beethoven's quartet in E flat, op. 127.

January 16

Swastika Quartet

Substituting for Henri Temianka, violinist, who is suffering from the current influenza visitation, the Swastika Quartet, consisting of Gama Gilbert and Benjamin Sharlip, violins; Sheppard Sharlip, viola, and Orlando Cole, cello, performed at Town Hall to the evident pleasure of a fair-sized audience. In Ernest Chausson's Concerto in D minor for piano, violin and string quartet Miss Jeanne Behrend and Iso Breselli were respectively the piano and violin soloists. The only other number on the program was Beethoven's Quartet in F minor, op. 95. All the participants in the concert are from the Curtis Institute of Philadelphia.

A well controlled ensemble, technical proficiency and a fine tone quality distinguish the work of this youthful string quartet, which already measures well up to the standards of the well known chamber music bodies. Miss Behrend, a most capable young pianist, gave real pleasure in the Chausson number, as did Mr. Breselli, a violinist of genuine accomplishment.

Harry Fratkin

A young violinist of pronounced talent is Harry Fratkin, who gave a recital at Steinway Hall before an audience which filled the hall and gave the artist a rousing welcome. Mr. Fratkin has had a varied career from Russia to Winnipeg and then New York and comes of a family of musicians.

His program comprised the Lalo Symphonie Espagnole; the Lento and Fugue from Bach's A minor suite for violin alone; the Poem of a Santaliquena by Turina; works by Auer, Levenson and Mr. Fratkin's own arrangements of the Paganini Caprices Nos. 15 and 16.

The recitalist immediately established himself as a musician of understanding and technical ability. He has depth of tone and breadth of style, which are valuable assets to a violinist, and he also has individuality. This was discernible in the oft heard Lalo work, which unless infused with some sort of originality sounds thread-bare. His accurate pitch had a test in the unaccompanied Bach work and here he showed perfect assurance. The violinist also has a sense of the poetic which he shows in his phrasings, accentuations and rhythm, but he is also able to sustain a cantilena theme with a good singing tone.

Mr. Fratkin was assisted at the piano by Vera Giles, a musician of force and vitality, with that sympathetic understanding which fits her for such work. She is also technically well equipped.

Mrs. Edwin Franko Goldman

Mrs. Edwin Franko Goldman brought the first half of her Wagner music-dramalogues to a close January 16 with a lecture on Parsifal. This popular series has included a biography of the composer and evenings devoted to a discussion of the Tristan and Isolde, Lohengrin and Die Meistersinger. The music is furnished by the Duo Art and by Ralph Leopold, who plays his own piano transcriptions of the Wagnerian scores. The Parsifal lecture, which brought a good-sized audience to Aeolian Hall, proved to be fully as interesting as its predecessors. Mrs. Goldman told the story of the opera in her usual colorful style, bringing out the contrast between the austerity of the music of the first act and the sensuous themes prevailing in the second. She also pointed out the development of the Parsifal motive, showing the growth of that character from a hasty youth to a strong and noble man, and dwelt on the various analogies and points of difference between the music of Parsifal and its related opera, Lohengrin. Mrs. Goldman may always be counted upon to give her hearers a clear and comprehensive conception of the work under discussion, and this is due no less to her wide knowledge of the subject than to her inherent gift of story-telling. Ralph Leopold adds no little to these picturizations with his illustrative excerpts.

January 17

Philharmonic-Symphony

The first of the final pair of concerts conducted by Willem Mengelberg this season at Carnegie Hall drew a large and demonstrative audience, which accorded the eminent conductor a hearty au revoir. The program, which was repeated on Friday afternoon, contained the B minor suite and D minor concerto for two violins and orchestra by Bach, and Strauss' symphonic poem, Ein Heldenleben, dedicated to the conductor. Orchestra, conductor and soloists, Messrs. Guidi and Lange, concertmasters, all gave of their best, and Mr. Mengelberg was presented with a wreath by the executive committee and the board of directors of the Society. The program has often been played by the orchestra and calls for no detailed comment. It is sufficient to say that everything was well up to Philharmonic standard, which is ample praise.

(Continued on page 26)

MYRA



HESS

AGAIN THRILLS in New York and Boston Recitals

Art is Declared to be "Divine Pianism" by New York Reviewer
Four Hundred Turned Away at Boston Concert

New York Times:

"Infinite variety of delicate tone coloring, a crystal clarity and a suppleness of touch . . . revealed the authority and musicianship, the warmth of tone and the sense of form . . . sparkling brilliancy . . . noble outlines superbly delineated."

New York Telegram:

"When this gracious queen of pianists plays as divinely as she did yesterday all quotidian troubles drop for an unforgettable space from the sensitive hearer. Once more Mme. Hess was a ministering priestess before the high altar of beauty and once more one emerged from her presence as refreshed of spirit as if laved in a flood of lustral waters."

New York Herald Tribune:

"Both the Haydn and the Beethoven numbers received clear, skillful, well proportioned performances, praiseworthy from the point of view of shading and nuance. . . . Delicacy and subtlety of pianistic tints and ability to set forth a light, fanciful mood were convincingly exhibited in her first two Brahms numbers."

New York Telegraph:

"A million pianists, and yet one or two stand out from the rest. One of these few is Myra Hess. Myra Hess is not only one of the greatest artists of the present day, but that in many respects and in certain fields, she is without a peer."

New York Evening Post:

"The poetry of the keyboard was heard again when Myra Hess played Beethoven's sonata. . . . was stirring and significant."

New York American:

"Miss Hess possesses gifts of unusual beauty combined with intelligence and taste . . . precise and fleet fingers and the ability to secure a singing tone of limpid loveliness . . . finely calculated pulsating rhythm."

New York Evening World:

" . . . the greatest woman pianist of the day . . . an exhibition of supreme musicianship. For sincerity of purpose, nobility of style and piercing insight, hers was playing difficult to match . . . flawless in finish, expertly phrased and delivered with repose and simplicity."

Brooklyn Daily Eagle:

"Most distinguished of her sex among pianists. . . . her performance warmly testified to the gratitude felt toward her."

Boston Transcript:

"Every seat in the house was sold. People were standing where none would have believed that standing room existed. Almost one-half of the stage was filled."

"Miss Hess played this music because in her fine classical manner, she liked it . . . earnest enthusiasm overflowed into the audience until it became enthusiastic also. Needless to say, she gave revealing illuminating performance to everything she touched."

Boston Herald:

"She once more justified her popularity playing with the impeccable good taste and the never failing poetic quality which her admirers have learned to expect of her."

Boston Post:

"Displayed her rare and in some respects matchless art. . . . How few indeed are the pianists that make of Schubert's unpretending dances what Miss Hess made of them."

Boston Globe:

"Her reading of Beethoven's sonata in A flat had charm, beauty of tone, a hint of tragedy in the noble adagio, remarkable coherence and a finely built-up climax. A charming set of Schubert pieces were played as few can play them."

Immediate Attention is Called to Season 1929-30 Booking

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ANNIE FRIEDBERG
Fisk Bldg., New York

Dusolina Giannini could not have received a stormier ovation under her Italian skies, than she did in Berlin, for her brilliant voice.

*Berlin Lokal Anzeiger,
October 17, 1928.*



Dusolina Giannini: this name filled the huge Armory to its last place; this voice brought the packed hall into ecstasy; it meant expectation, fulfillment and joy.

Beuthen Anzeiger, October 7, 1928.

Giannini

"The art of Caruso and Battistini has at last found its equal in the female line of singers."

Essen Zeitung, March 18, 1928.

Since February 23, 1928, Dusolina Giannini has been touring Europe. When she ends her tour on February 4, 1929, she will have made within less than a year over seventy-five appearances in Germany, Hungary, Austria and England. Her tour included guest appearances at the Hamburg, Berlin, Budapest and Covent Garden Opera Houses, solo appearances with the leading orchestras and numerous recitals. She comes back to America for a short tour in March and April and returns to London for the Covent Garden season in May and June.

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Louise de Carré Closes Season at Adriano, Rome

Brilliantly Sings Four Performances of Butterfly

ROME—The fall season of opera at the Adriano closed with four performances of *Madame Butterfly*, with Louise de Carré in the principal role. Mlle. de Carré came to Rome preceded by sensational accounts of her triumphs in almost all the southern Italian cities, and an audience that literally packed the enormous theater (the Adriano is the second largest theater of Italy) was there to greet her.

As the Cio-Cio-San of this talented young French artist has already been reviewed in the columns of the *MUSICAL COURIER*, it shall simply be said now that she was at her best and moved her audience as it is possible for few artists to do. First she captivates, then interests, and finally wrings the hearts of her public. What an artist! What wonderful emotional power! And she is so young and attractive, her voice is so lovely, so well schooled and capable of expressing so many different emotions.

The critics were all most enthusiastic. *Il Piccolo* said: "In the title part, Louise de Carré, new to our public, revealed herself an artist of real temperament, absolutely vibrating with dramatic fervor that immediately held the audience under its spell. And her voice, full, warm and of great range, soared through the auditorium with lyric grace,

laden with meaning. Truly a resourceful artist with a great future."

Il Messaggero was of this opinion: "Louise de Carré, who came preceded by flattering accounts, was a superlatively good protagonist. Her voice, though not of the most powerful, is of beautiful quality, delicate and insinuating and she uses it with much art. Her acting is very fine and she imbues sentiment in every phrase. . . . She put great meaning in all the words of the part. She possesses an excellent artistic temperament and arose to great heights in the last act, really moving her great audience and holding it under her spell."

La Tribuna stated: "The protagonist of Puccini's opera, Mlle. de Carré, gave proof of talent and mastery. In the principal scenes of the second and third acts the fascinating young artist was prodigal of notes of lovely quality and made us appreciate the originality of her acting."

"Most excellent in the principal role was the much heralded soprano, Louise de Carré, who with perfect diction and expression and a delicacy of vocal effects really exceptional, gave the sad little Butterfly a particularly interesting relief," commented *La Brillante*.

Il Lavoro d'Italia said: "A protagonist who conquered immediately was the soprano, Louise de Carré, who sang with grace and lyric abandon. She received an ovation after every act and often compelled an outburst during the performance, especially after her aria and in the last act wherein she rose to great tragic heights."

De Carré is above all a practical success, for the box office receipts were the largest of the season. This young artist, who less than four years ago was put on the stage by her maestro, J. H. Duval, seems destined to become a real celebrity. Before his death the great Victor Maurel predicted a future for her. She has the honor, too, of being especially recommended by Maestro Leopold Mugnone.



LOUISE DE CARRÉ,
artist-pupil of J. H. Duval, who closed the fall season at the Adriano, Rome, with four performances of *Madame Butterfly*.

ELLY NEY

"The Greatest Living Genius of the Piano"—Leopold Schmidt in
"Berlin Tageblatt"—1924



Mme. Ney's Ninth American Concert
Tour will be from Oct. 1, 1929 to Feb. 7,
1930.

Among the 110 engagements filled
by Mme. Ney this season in
Europe, 36 were with leading
Symphony Orchestras in

Berlin	Bonn
Cologne	Bremen
Dresden	Paris
Leipzig	Amsterdam
Hamburg	Utrecht
Munich	Den Haag
Zurich	Rotterdam
Vienna	London

Some Recent European Comments

Berlin: *Der Tag*, Oct. 19, 1928—"Elly Ney's Schubert recital—an unforgettable experience; the complete graciousness, true-heartedness, purity, simplicity and animation of Schubert's spirit."

Dresden: *Volkszeitung*, Oct. 23, 1928—"The critic in attending a concert by Elly Ney can allow himself the rare privilege of relaxing and just listening and becoming enraptured by this God-given artist."

Dessau: *Anhalter Anzeiger*, Oct. 25, 1928—"Elly Ney. That name embraces completely everything that can be said of monumental, transporting, glorious, magic piano playing."

Mme. Ney will be available for a limited
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of 1929

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New York

Norden Conducts Reading Choral Society

When the Reading Choral Society presented Bach's Christmas Oratorio recently in Reading, Pa., it was to N. Lindsay Norden, its conductor, that much of the praise was due for the success of the performance. The society was assisted



Kubey-Rembrandt photo

N. LINDSAY NORDEN,
conductor of the Reading Choral Society.

at this time by an orchestra composed of forty members of the Philadelphia Orchestra and also by a group of soloists, all under the direction of Mr. Norden.

"The Reading Choral Society," said the critic of the Philadelphia Ledger, "gave another of those splendid choral concerts which have established the reputation of the society as one of the leading organizations of its kind in the state." This same reviewer declared that the chorus showed many signs of the most careful preparation in its many fine choral numbers, doing some of the best choral singing in its career and displaying a beautiful quality of tone, abundant power and excellent precision, besides keeping intact the essentially religious but joyous character of the work from beginning to end. The Reading Times, equally enthusiastic, said that the performance ranked as one of the memorable concerts in the history of the society. According to the Eagle, the manner in which the choral, under Mr. Norden's direction, presented the oratorio made a profound impression, while the solo work and the orchestration also were declared to be magnificent.

Mr. Norden again will conduct the society in its second

concert of the season, on May 7, this time in an all-Brahms program.

Another Western Tour Date for Pinnera

After her western concert tour dates in March, in Tulsa, Okla., on the 21st, and Kansas City, Mo., on the 26th, Gina Pinnera has been booked to sing in Hattiesburg, Miss., on March 28, from whence she returns to New York by way of the states of North and South Carolina and Virginia, singing performances enroute. Among these will be Chapel Hill, N. C., on April 1.

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in Carnegie Hall, New York City.

With 100 Members of the Philharmonic

Symphony Orchestra

Under the Direction of Ossip Gabrilowitsch



Photo by Arnold Genthe

Miss Yalkovsky's qualities as commented upon by leading New York and Philadelphia critics after recent performances with the Schubert Memorial, the Philadelphia Orchestra and the American Orchestral Society of New York.

TALENT:

"We think Miss Yalkovsky A PIANIST OF UNUSUAL TALENT."—Olin Downes in the *N. Y. Times*.

"SHE HAS EVERYTHING THAT MAKES FOR GREATNESS."—*Philadelphia Daily News*.

"THE PIANIST IS A FIND and possesses very evidently those characteristics which GO TO MAKE UP THE SUCCESSFUL ARTIST."—*Brooklyn Times*.

EMOTIONAL QUALITIES:

"PLAYED WITH FIRE AND BREADTH."—Noel Straus in the *New York Evening World*.

"POETIC IMAGINATION."—*New York Sun*.

"She was at her best in the Andantino Semplice, WHERE HER PHRASES WERE FRAUGHT WITH LOVELINESS AND POIGNANT SENTIMENT."—Charles Isaacson in the *Morning Telegraph*.

TONE:

"She displayed plentiful strength of finger and wrist. Her tone was good and IN THIS INDEED SHE REVEALED THE BEST OF HER ASSETS. SHE KNEW HOW TO MAKE THE PIANO UTTER THE BIG PROCLAMATIONS OF TSCHAIKOWSKY WITHOUT RUINING ITS SONORITY."—W. J. Henderson in the *New York Sun*.

"She maintained the first impression of powerful tone throughout the whole of the music. But she is also able to do delicate justice to the less thunderous passages of the work, for she is possessed of great variety."—Irving Weil in the *New York Evening Journal*.

"She knows nuancing and pianistic coloring, and her tone, while VIGOROUS AND POWERFUL, nevertheless has a

commendable SINGING QUALITY. She plays with the assurance of a finished artist."—*Brooklyn Times*.

"A TONE OF GREAT POWER."—S. L. Laciari in the *Philadelphia Ledger*.

"Miss Yalkovsky has fine feeling for tonal effect which was particularly in evidence in the melodic themes."—*Philadelphia Inquirer*.

TECHNIQUE:

"AN ADMIRABLE TECHNIQUE."—*New York Sun*.

"HAS A WELL-DEVELOPED TECHNIQUE."—F. D. Perkins in the *N. Y. Herald Tribune*.

"Miss Yalkovsky showed that she has GENUINE VIRTUOSO STUFF in her."—Irving Weil in the *N. Y. Evening Journal*.

"Her outstanding characteristics were A SPLENDIDLY DEVELOPED TECHNIQUE."—L. S. Laciari in the *Philadelphia Ledger*.

SUCCESS WITH THE AUDIENCE:

"AT THE CLOSE OF THE CONCERTO, MISS YALKOVSKY WAS RECALLED INNUMERABLE TIMES AND APPLAUDED QUITE AS HEARTILY AS EVER WAS THE BLESSED TERESA CARRENO ON THE SAME PLATFORM AFTER THE SAME WORK."—H. F. P. in the *New York Telegram*.

"Miss Yalkovsky RECEIVED THE OVATION ACCORDED ONLY ONE OF THE MASTERS. She modestly and gratefully acknowledged the many recalls."—Charles Isaacson in the *Morning Telegraph*.

"One's impression of Miss Yalkovsky's playing, in fact, was that it is the sort to make a POPULAR PIANIST."—Irving Weil in the *New York Evening Journal*.

Miss Yalkovsky will play in Europe in the autumn of 1929

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Duo-Art Piano

New York Concerts

(Continued from page 22)

Ernesto Berumen

A program made up entirely of present day Spanish composers was given by Ernesto Berumen at Town Hall on the evening of January 17. Mr. Berumen brought from his piano a series of bright, quick fancies filled with their original sparkle, intriguing in their tenuous rhythm. There seems to be an instantaneous response in the average American music audience to the dash and flow of the Spaniard's dance. For this reason, and for others, Mr. Berumen's program was a success, not only for its original arrangement, but also for his individual ability. He played quite as though he had in mind a clear and interesting picture, and so sure was he of what he presented, that his program was a series of bright most vivid portraits. The darkened hall, too, set one aside from the rustle and stir that is part of the concert hall, and this was a factor, no doubt, in leading the listener-off pleasantly in imaginary Spanish by-ways.

Four composers were in Mr. Berumen's choice: De Falla, Turina, Albéniz, and Granados. The final group was entirely made up of special request numbers.

January 18

Gretchaninoff and Koshetz

The first appearance in America of Alexandre T. Gretchaninoff, eminent Russian composer, at Carnegie Hall on Friday evening attracted a very large and demonstrative audience. It was an audience obviously acquainted with his works and which was prepared for an evening's enjoyment.

Mr. Gretchaninoff does not look his years—his bearing most genial; one feels immediately drawn to him, and this fact is accentuated when one realizes his modesty in regard to his achievements.

This particular program of songs, interpreted by Nina Koshetz, soprano, listed his first opus, *The Golden Fields*, as the opening number, on through the popular *Over the Steppes*, *Dew-Drops*, of more recent times, and few first timers, such as the *Vocalise*, and several selections from his collection of children's songs.

Mr. Gretchaninoff is a composer of colorful melody, with none of the revolutionary ideas that many of his contemporaries seem to associate with the idea of Russian music.

His music is singable, decidedly native, always original and prolific in ideas. It is virile, vital music that finds in Nature much of its inspiration. Several of the songs interpreted proved vastly different from what we have been accustomed to hearing them and the listener was grateful to know that the songs were being done "just as the composer would have them."

Madame Koshetz' voice is naturally adapted to the singing of this music; its quality is peculiarly Russian. There was genuine sincerity and native understanding in her work, and very often the notes of the higher register were of a luscious warmth.

Both she and Mr. Gretchaninoff, who gave modest but sure support at the piano, were the recipients of much applause and were obliged to extend the program to a considerable length after its scheduled closing.

Misericordia Hospital Series

The first of this season's series of musicales at the Hotel Roosevelt, under the auspices of the Misericordia Hospital, attracted a good sized audience on Friday morning. If the others to follow are as enjoyable as the first program provided by Maria Kurenko, soprano of the Chicago Opera Company; Paul Althouse, tenor, and Leonora Cortez, pianist, their success is assured.

Miss Cortez, a very talented young lady who has played both here and in Europe with brilliant success, revealed the reason for it through her playing of numbers by Chopin and Saint-Saëns. She captivated the audience with her first number, *Andante Spianato et Polonaise* by Chopin, in which she displayed a good even tone and a fleetness of fingering that is remarkable. She was warmly received by the audience.

Next came Mr. Althouse in the aria, *O Paradiso*, from *L'Africana*. He was in excellent voice, despite having sung Tannhauser the evening previous in Philadelphia with the Civic Opera there, and showed a decided freshness of voice. Here is one of the finest American tenor voices of the present day. As a recitalist he reaches the high water mark. Whether it is an operatic aria or a simple song, Mr. Althouse gives complete satisfaction. A remarkable clarity of diction makes his singing the more enjoyable. A group of songs by Schubert, Marx and Kramer aroused the audience to much applause and brought several encores.

Mme. Kurenko completed the trio of excellent artists. She has a coloratura voice of lovely quality and purity which she uses with facility. She sang *Alleluja*, Mozart; an aria from the first act of *Snegurotschka* by Rimsky-Korsakoff and *Je Suis Encore* from Massenet's *Manon*. As one of her encores she did a Spanish song. Later she was heard in a group of songs which pleased anew. Mme. Kurenko and Mr. Althouse brought the program to a close with a duet from *Carmen*. Credit is due Solon Alberti for his sympathetic accompaniments.

Rhea Silberta is directing the Misericordia Hospital series, and her choice of artists for the entire series provides contrast and performances of high quality. The Roosevelt is a delightful setting for such musicales and the patrons include many prominent in the social and medical world.

January 19

N. Y. Philharmonic-Symphony

On Saturday evening, January 19 and Sunday afternoon, January 20, the Philharmonic Orchestra gave exceptionally significant concerts at Carnegie Hall.

The program on both occasions presented two unusual features one was the conducting of Brahms' fourth symphony, by Hans Lange, assistant leader of the Philharmonic; and the other was the appearance of Arthur Honegger, the distinguished Parisian composer, and his wife, Andrée Vaurabourg, a well known pianist.

Honegger made his entry here as a conductor in three of his own works, *Rugby*, *Concertino* for piano and orchestra and *Pacific 231*. Of the three, only the last named had been heard in New York previously.

The visitor, still under forty years of age, showed himself to be thoroughly conversant with the directorial handling of an orchestra, and put kindling vitality, stirring rhythm, and tonal taste into his readings and the performances of the players.

Rugby, as has been told before in these columns, was suggested to Honegger when a Paris journalist told him that he ought to set a football game to music. The composer, a former active devotee of that athletic pastime, accepted the advice, and *Rugby*, a "symphonic movement," as he calls it, was the result.

It is a sort of rough scherzo, not realistically descriptive, but, according to Honegger's own words, a tonalizing of the movement and rhythm of football and its crowds, which appeared to his mind in the form of a set of contrapuntal geometrical figures. He states, furthermore, that while he delineated mechanistic dynamics and rhythms in *Pacific 231*, *Rugby* is supposed to embody the same characteristics in men.

The composition no doubt is scientifically unassailable but it fails to hold the interest as music with its lack of melody, its scanty coloring, and its merely rhythmic and dynamic presentations. Honegger gave out no specific "program" with this score, and the auditors find themselves groping rather helplessly for the relation between its measures and a football game and football crowd.

The *Concertino* is a more formal work, even if modernistically tinged with dissonance and lacking in lyricism, the latter consisting of a middle movement that has some simple charm and a few ingratiating moments. For the rest, the pages are rhythmical and percussive, but touched with craftsmanship and certain elegance and aristocratic humor.

(Continued on page 35)



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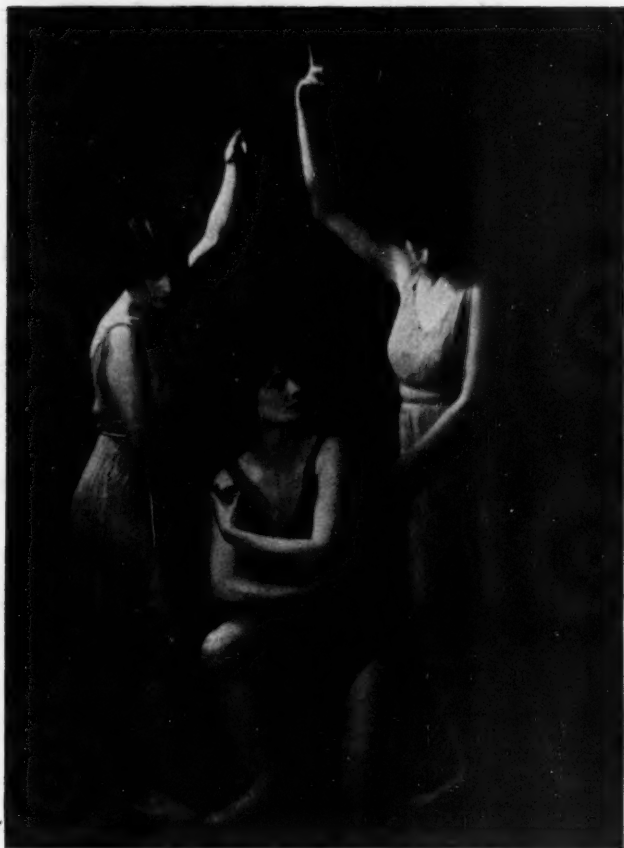


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ANITA, KATHARINE AND ERNA

three of the most distinguished dancers of the Elizabeth Duncan School, who will be seen in a recital at the Booth Theater on January 27.

**Anita, Katharine and Erna in Dance
Recital, January 27, at Booth
Theater, New York**

Anita, Erna and Katharine, three of the most distinguished dancers of the Elizabeth Duncan School, will present a group recital at the Booth Theater on January 27. Anita and Erna are two of the group of young children adopted by Elizabeth Duncan at the time of the founding of her school, while Katharine is one of the first American girls to be enrolled in the school. These dancers have appeared many times in concerts on the Continent, and several years ago created a sensation in Vienna, Munich and Berlin, on the occasion of a tour under the direction of Elizabeth. The recital on January 27 will be their first group appearance in New York.

The keynote of the message of these dancers is simplicity—the simplicity which, through the Duncan tradition, has so revolutionized the art of the dance during the last quarter of a century. For Anita, Erna and Katharine the body is the all-important instrument through which emotion and idea are conveyed to the audience, and the details of costume, lighting and decor are less emphasized in their recitals. The simple, fundamental movements of the body are drawn, as both Isadora and Elizabeth have taught from the movement that is in nature—the rhythm of the waves and of the trees. And it is in the perception of this oneness, deepened by the experience and made articulate by training since early childhood, that the art of Anita, Erna and Katharine reaches its fulfillment.

In their recital on January 27, Anita, Erna and Katharine will be assisted by Raymond Bauman, pianist, and Julian Kahn, cellist.



Photo by Florence Van Damm, N. Y.

ROBERT STEEL

Baritone

Recent European Comments

"The strongest impression was made by Robert Steel, in his four-fold role (Tales of Hoffman). Both vocally and histrionically he was comparable to the best interpreters on any stage. The spontaneous applause that greeted him was quite unusual, as well as deserved."

—Heidelberg Neueste Nachrichten.

"Steel's 'Valentine' made the best impression: a clear, warm and technically well-rounded voice, real feeling, which wisely avoids all exaggeration."

—Neue Mannheimer Zeitung.

"Mr. Steel as Valentine was excellent and quite outstanding vocally."

—Heidelberger Tageblatt.

Season 1929-1930

Mr. Steel will be available for a limited tour in this country.



New York Concert Announcements

Thursday, January 24
MORNING
Artistic Mornings at the Plaza.
AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.
C. D. Cunningham, organ, Wanamaker Auditorium.
EVENING
Pro Musica Honegger Festival, Town Hall.
Concert for Benefit of Yorkville Music School, Carnegie Hall.
Friday, January 25
MORNING
Biltmore Musicale.
EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Emily Roosevelt, song, Steinway Hall.

Clara Lang, song, Engineering Auditorium.
Saturday, January 26
MORNING
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall.
AFTERNOON
Jascha Heifetz, violin, Carnegie Hall.
Faina Petrova, song, Town Hall.
EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Walter Gieseking, piano, McMillin Theater.
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art.
M. Rudinoff and Ruth Levaish, song, Engineering Auditorium.
People's Chorus of New York, Town Hall.



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CONCERTS—RECITALS

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Sidney Schneider, violin, Steinway Hall.
Sunday, January 27

AFTERNOON
Philharmonic-Symphony Society, Metropolitan Opera House.
Brailowsky, piano, Carnegie Hall.

Erna Rubinstein, violin, Town Hall.
Corinne Mar, song, Gallo Theater.

EVENING
Anita, Erna and Katharine, Duncan Dancers, Booth Theater.
Paul Reimers, song, Golden Theater.
Helba Huary, dance, Guild Theater.
Daniel Wolf, piano, Lucile Laverne Theater.

Monday, January 28
AFTERNOON
American Orchestral Society, Mecca Auditorium.

EVENING
Curtis String Quartet, Town Hall.
Francis Macmillen, violin, Carnegie Hall.
Henrietta A. Cammeyer, pupils' recital, Steinway Hall.

Tuesday, January 29
MORNING
Hulda Lashanska and the Schmidt Quartet, Waldorf Astoria.

AFTERNOON
Myra Hess and Yelky D'Aranyi, Town Hall.

EVENING
Philadelphia Orchestra, Carnegie Hall.
Paulist Choristers, Silver Jubilee, Metropolitan Opera House.
Richard Hale, song, Town Hall.

Wednesday, January 30
EVENING
Elizabeth Rethberg, song, Carnegie Hall.
Marie Morrissey, song, Town Hall.
Mary Meyer and Zeta V. Wood Sextette, Steinway Hall.
Bach Cantata Club, Trinity Church.

Thursday, January 31
EVENING
Boston Symphony Orchestra, Carnegie Hall.
Muriel Kerr, piano, Town Hall.
Arthur Warwick, piano, Steinway Hall.

N. A. O. Executive Committee Meets

Chairman Sammond and President McAll, with nine other members of the executive committee of the National Association of Organists, heard a good report from Treasurer White at the January 14 meeting, showing that all bills were paid, with sufficient money still left in the treasury. Reports from chapters in Pennsylvania, West Virginia, and the formation of a new one in Easton, Pa., were announced. Jane Whittemore told of the Union-Essex Chapter meeting at Elizabeth, N. J., with Roxana Love and Irving Carpenter as guest artists. President McAll will appear in April before the Norristown Chapter, giving a talk on Hymns. Secretary Nevins gave some advance information on the coming Toronto, Canada, combined convention of the N. A. O. and the Canadian Organists, August 27-30. Mrs. Kator, Messrs. Milligan and Noble were named as the convention committee; four recitalists are to be chosen to collaborate with the Canadian soloists.



FRITZ REINER,
conductor of the Cincinnati Symphony Orchestra who is directing this week's concerts of the Philharmonic-Symphonic Society in New York. He is one of the three conductors who will wield the baton for the Philharmonic while awaiting the arrival of Toscanini. (Kubey-Rembrandt photo)

The Philomela Celebrates Twenty-fifth Anniversary

One of Brooklyn's most noteworthy choral clubs, The Philomela, celebrated the twenty-fifth anniversary of its organization with a subscription concert on the evening of January 18 in the Brooklyn Academy of Music. This was the first subscription concert to be given by the club this season. The entire evening was a festive one, for following the concert a reception with dance was enjoyed by the guests.

The program was of the usual varied character always so effectively given by this singing organization. Works by Cuthbert Harris and Liszt were used to introduce the evening's performance, and Rimsky-Korsakoff, Beatty and Tours accounted for the final group. Songs by Harvey Gaul, Weidig and Arthur Sullivan were presented in the interim, and all with the art and finish in detail that characterizes the work of the conductor, Etta Hamilton Morris. Incidental solos were sung by Elba Mattsson, Gertrude Scheidt and Frieda Behrens, and accompaniments were played by Alice McNeill, organist, and Corinne McLaughlin, pianist.

The piano was chosen for the solo instrument of the evening, and the commendable interpretations of works by Brahms, Chopin, Saint-Saëns and Liszt by Hazel Carpenter proved the excellence of the choice.

Fontainebleau Pupil Wins Victor Prize

Thomas Griselle, winner of the \$10,000 prize awarded by the Victor Talking Machine Company for his Two American Sketches, compositions for small concert or jazz orchestras, wrote these works last summer while studying at the Fontainebleau Conservatoire in Paris, in the harmony course under Nadia Boulanger and in composition under Andre Bloch and Raymond Pech.

Mr. Griselle, who is a fine pianist, tells an amusing incident regarding his work. During the first few weeks that he was composing the score, he used the piano only occasionally for a chord or two. Then one day, after completion of his work, he gave vent to his pianistic powers, playing the score through from beginning to end. Afterwards he found the landlady awaiting him in the hall and of course feared her wrath and the eventual loss of his room, but before he could muster his limited French to appease her, she burst

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forth, 'Ah, Monsieur, all my compliments to you! You have really done very well! When you came here you could not play at all except with great difficulty. Now you play quite well. That is really good progress!' Griselle kept the room.

Creighton Allen in Recital

Creighton Allen, concert pianist, who scored a decided success at Aeolian Hall two years ago, is to be heard in recital at Carnegie Hall on February 1.

This pianist-composer is not only American born but also is descended from southern ancestors dating back to Ethan



CREIGHTON ALLEN

Allen of historic fame. Mr. Allen is very talented; he has a fine musical appreciation, a sensitive understanding of musical values and high ideals. The fact that American audiences have shown such a real appreciation of his art should be proof that an American artist will be honored in his own country when his art deserves it. Mr. Allen has already been heard with pleasure in the South and has made a distinct impression wherever he has appeared there; he has also been heard on several occasions on the radio in New York, and his reappearance in concert at Carnegie Hall should bring him the attention which his ability warrants.

Francis Macmillen to Make Third New York Appearance

Francis Macmillen, American violinist, last heard in New York on December 20 in a joint recital with Maria Olszewska at the Waldorf Astoria, will make his next New York appearance on January 28, at Carnegie Hall, presenting a program of unusual interest.

Following the New York recital, Macmillen will resume his concert tour. Among the cities which this artist will visit are: Chicago (second appearance); Dayton and Springfield, Ohio; Louisville, Lexington, Owensboro, Bowling Green, Kentucky State Normal School at Murray, Ky., Roanoke, Va.; Nashville, Tenn.; Birmingham, Ala.; Wichita Falls, Fort Worth, Waco, Brownsville, Tex.; New Orleans and Shreveport, La.

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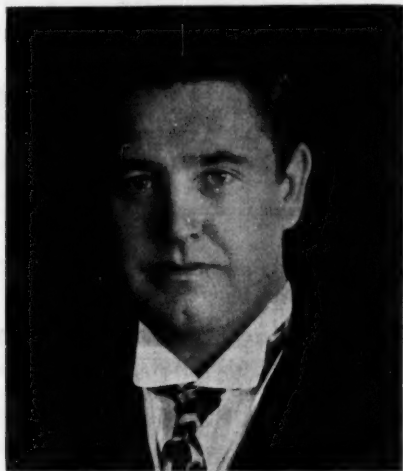


ABRAM CHASINS,

composer-pianist and head of the division of supplementary piano at the Curtis Institute of Music, who was soloist with the Philadelphia Orchestra on January 18 and 19, playing his own piano concerto which had its first performance on that occasion. Mr. Chasins was accorded an ovation both as pianist and composer, for he played the concerto with skill, and the work itself proved strikingly original and very melodious. (Photo by Kubey-Rembrandt Studios)

John McCormack Not Retiring

Speaking to a representative of the *MUSICAL COURIER*, D. F. McSweeney, manager of John McCormack, declared:



© Strauss-Peyton

JOHN McCORMACK

"The story that John McCormack contemplates jumping from the concert stage to the Irish Senate Forum is just idle gossip, and I was very pleased that the *MUSICAL COURIER* was the one musical paper to ask for confirmation or denial at the time. Other papers carried the story which appeared in one of the New York dailies. The first thing Mr. McCormack did on his arrival here last October was to issue an emphatic denial. Mr. McCormack is an American citizen and would not relinquish that citizenship for anything. Naturally he will always take a healthy interest in anything concerning his native land, and more particularly in her artistic development."

Mr. McSweeney further declared that the story about Mr. McCormack retiring at the age of fifty was only half true.

"Mr. McCormack's idea in giving out an interview some time ago was that he would retire from active touring at the age of fifty. By long tours I mean those that kept him out on the road for four or five months without a let-up. No!" emphatically declared Mr. McSweeney, "John McCormack, who is now forty-four and at the height of his career, is not going to stop singing when he reaches the half century mark. He would be unhappy if he didn't sing. He was born to sing and will go on singing as long as God gives him strength and health. True, the number of concerts will be gradually cut down year by year and probably only the larger cities will be visited."

Mr. McSweeney displayed a cablegram from Lionel Powell saying that Mr. McCormack opened the Jubilee Series of the Celebrity Concerts in Glasgow recently, when he sang to the largest audience ever gathered in St. Andrew's Hall. (Paderewski, Chaliapin, Kreisler and Casals are other star names in the series.)

Mr. McCormack is due to return to New York the latter part of March and will remain here until May 10. During that time he will give about a dozen concerts and will make a number of records. His opening concert will be given in Carnegie Hall, New York, on Sunday night, April 7. He will be in America during the entire season of 1929-1930, when he will make his usual extensive transcontinental concert tour.

Commonwealth Opera Company's Concert

On January 20, the first concert of the Commonwealth Opera Company, Samuel Margolies, general director, was given before a large audience at the John Golden Theater. The first half of the program was furnished by the Constance Towne Dancers, an ensemble of eight graceful girls, who danced to music by Schubert, Saint-Saens, Drlia, Chopin, Chaminade, Strauss and Nevin. Mrs. Towne, who is the founder and director of the Stamford, Conn., School of Arts, is also on the advisory board of the newly formed opera company. She has done much toward educating children of the masses in the arts. She made a plea for supporting the Commonwealth Opera Company, which is intended as an institution of the masses, each subscriber being taxed only one dollar. Charles Edward Russell, well known lecturer, also made an address.

The second half of the program was devoted to singing. With Mr. Margolies at the piano, Erna Pielke, who returned from opera successes in Germany, sang *Ombra Maiu* from Handel's *Xerxes*, and *Ah! Mon Fils* from *Le Prophete* by Meyerbeer. She at once charmed the audience, possessing an ingratiating personality. She revealed a mezzo-soprano voice of excellent quality, excellently

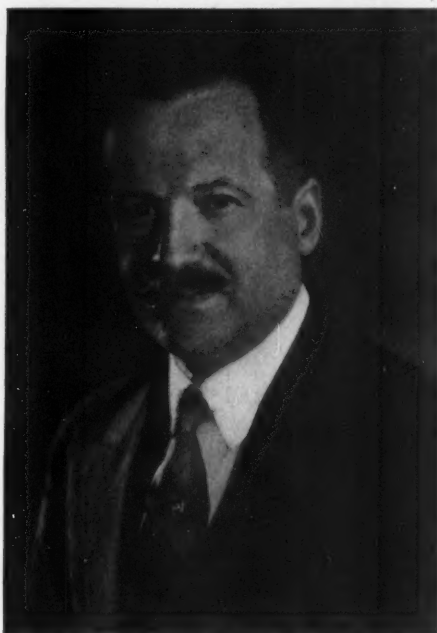
schooled and sings with good style and much feeling. Later she was heard in arias from *Il Trovatore* and *Samson et Dalila*.

Fred Duff, tenor, came next and made a very favorable impression in *Questa o Quella* from *Rigoletto*. He has a voice of agreeable quality, of rather light texture, but of a resonance and clarity that are pleasing. He was also heard in arias from *La Boheme*, *La Juive* and *Rigoletto* (*La Donna e Mobile*). The audience liked him exceedingly. Possessing a voice of rich quality which she uses intelligently, Elizabeth Santagno sang numbers by Gluck, Wagner and Moussorgsky, and later a duet from *Aida* with Miss Pielke.

If the Commonwealth Opera Company presents artists of the type heard on this occasion, the standard should be a high one and its success artistically should be assured.

Special Music at St. Vincent Ferrer

A special musical event took place at the Church of St. Vincent Ferrer on January 13, with the rendition of the



S. CONSTANTINO YON,
head of the music department of Mt. St. Vincent, and
organist and choirmaster of St. Vincent Ferrer. (Photo
by Grau Salon of Art, Inc.)

well known *Missa Regina Pacis* and the *Gesu Bambino*. Five hundred and forty sopranos and altos from the College of Mt. St. Vincent, where S. Constantino Yon is head of the music department, sang in conjunction with thirty

tenors and basses, and the solo parts were artistically rendered by Mr. Reschiglian, tenor; Mr. Barbieri, baritone; and Mr. Imperato, bass.

S. Constantino Yon, organist and choirmaster of St. Vincent Ferrer's, achieved an immense success at this performance, and the wonderful effects obtained were due not only to the singing but also to the proper placing of the different bodies of singers in contrast with the place of the two organs, with Mr. Yon conducting at the console.

The procession of the vested choir made a unique and picturesque scene. Especially remarkable were the exact attacks by the choir, the beautiful ensemble singing of the soft parts, the grandiose fortes, and the solemnity of the whole performance. Hundreds of people congratulated Mr. Yon after the performance, and all expressed the desire to have the occasion repeated. The church was packed to the doors. The young ladies of the College of Mt. St. Vincent deserve high praise for their splendid work.

ETHEL
FOX



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TUESDAY, JANUARY 1, 1929

CHICAGO HERALD

Raisa Signalizes Return by Disposal of

Voice of Diva Greatest in Generation, Says Gunn

CHICAGO TRIBUNE, JANUARY 1, 1929

Ovation Greets Rosa Raisa in Opera "Norma"

Chicagoans Show Delight at Her Return

CHICAGO DAILY NEWS Gala Occasion as Rosa Raisa Sings "Norma"

Artist, Claimed by Chicago, Wins
Ovation Upon Her Return

CHICAGO AMERICAN, JANUARY 1, 1929

Rosa Raisa Triumphs in Her Return to Opera

CHICAGO EVENING POST Raisa Scores Triumph in Opera, 'Norma'

CHICAGO JOURNAL OF COMMERCE Raisa Returns in Great Voice and Wins Triumph in 'Norma'

Chicago Tribune, January 1, 1929

By EDWARD MOORE

It was New Year's Eve at the opera and it was the revival of "Norma" after a good term of years. More important than either of these, it was the return of Rosa Raisa to the Civic Opera Company.

In some ways it was a good thing that Miss Raisa was first announced out for the season, and then was able to change her plans and come back. It pointed out to the public the great unwisdom of taking even as fine an artist as she for granted. It perhaps pointed out to Miss Raisa that she has more admirers in Chicago than she thought she had.

CERTAINLY NO ONE FOR SEASONS PAST HAS RECEIVED MORE OF AN OVATION THAN SHE DID at the end of the second act. Adulatory palm slapped violently on palm, voices rose in high excitement, roses were carried out from behind the curtain and heaped before her by the armful and basketful. It was, one might say, something of a welcome.

All of which leads up to the further comment that it was not in the least more than she deserved. SHE HAD MORE WARM VELVET IN HER VOICE THAN I HAVE EVER HEARD FROM HER BEFORE. She was a divine picture as she stood under an uncommonly scenic moonlit oak tree in the first act singing the "Casta Diva," something to carry away in the memory of eye and ear.

Chicago Journal, January 1, 1929

By EUGENE STINSON

IT WAS INDEED A PLEASURE TO HEAR MME. RAISA EMPLOYING HER FAMILIAR BREADTH AND IMPETUOSITY OF LINE, HER RICHNESS OF VOCAL COLORING, HER HEROIC DECLAMATION AND THAT GREAT VITALITY OF FEELING AND AMBITION IS OF ONE QUALITY WITH THE SPIRIT OF THEATRICAL EXCITEMENT. FOR MME. RAISA HAS DEVELOPED AUTHORITATIVENESS OF STYLE TO A DEGREE IMPOSSIBLE TO ANY SINGER, PERHAPS, WHO IS NOT CERTAIN OF HER UNFADING SWAY OVER A GIVEN PUBLIC, OR TO ANY SINGER WHO HAS NOT THE RANGE OF CONCEPTION OR THE ADEQUACY OF VOCAL GIFTS WHICH HAVE ENABLED MME. RAISA TO SUCH SINGULAR ACHIEVEMENTS.

IN SOME RESPECTS MME. RAISA'S REST HAS GREATLY BENEFITED HER VOICE, WHICH HAS REGAINED ITS LUMINOSITY, ITS SOFTNESS AND THAT MARVELOUS TECHNIC OF PRODUCTION WHICH GIVES HER TONE SUCH SUPERB CARRYING POWER EVEN WHEN SHE SINGS FROM THE BACK OF THE STAGE.

Evening Post, January 1, 1929

By KARLETON HACKETT

MME. ROSA RAISA RETURNED UMPHANTLY to give point to the New Year's eve festivities at the opera. Pretty much everybody knows that she had not expected to be here this season, and for the best of reasons. However, willed otherwise.

When she decided to sing again this winter she determined to do something that would set her at rest once and for all. So she chose "Norma" with that aria, "casta diva," which is still the preme test. And to add to the difficulties, she had Mr. Moor between them worked out a stage picture which was effective, but placed the singer's back and high up that she had to depend absolutely on herself, without help from the orchestra.

She knew herself and was ready. IT WAS BEAUTIFUL SINGING, WITH GREAT BREADTH OF PHRASING, THE TASTEFUL CANTABILE, THE BRILLIANT DECORATIONS AND THE DIGNITY BEARING THAT ALTOGETHER UNITED TO FORM THE GRAND MANNER.

Since Mme. Raisa last sang it here she has radically altered her attitude toward the music entirely for the better. It is music that must be sung according to the old meaning of the words. The dramatic declamation of the modern has nothing in common with this old form and the two will not mix, but become mutually destructive.

Chicago Journal of Commerce, January 1, 1929

By CLAUDIA CASSIDY

VOCAL SPLENDOR BROKE OUT AT THE AUDITORIUM IN GREAT WADE AT THE NEW YEAR'S EVE PERFORMANCE, WHEN ROSA RAISA REJOINED THE OPERA COMPANY AND PRODUCED IN A MAGNIFICENT DISPLAY OF ITALIAN PYROTECHNICS THAT SHE WAS ONE OF THE GREAT ARTISTS OF THE TIME. ALL THAT WE DREAM ABOUT IN A PRIMA DONNA IS MME. RAISA OF RADIANT BEAUTY, QUEEN OF GRACIOUSNESS AND GLORIOUS VOICE. Hearing her "Norma" makes US WONDER HOW WE GO ALONG WITHOUT HER ALL THESE OPERATIC NIGHTS OF HER ABSENCE, BUT SHE MAKES UP FOR OUR LOSS BY COMING BACK IN BETTER VOICE THAN EVER. HER AMAZING DRAMATIC SOPRANO SPARKLED WITH COLOR, FLASHED WITH EMOTION AND FAIRLY ILLUMINATED BY THE DISDAINFUL FORCE WITH WHICH IT SURMOUNTED ONE OF THE MOST DIFFICULT ROLES IN ALL OPERA. TRULY, HAVING COME BACK GIVES NEW ZEST TO THE WINTER SEASON—THE ENTIRE REPERTOIRE TAKES ON FRESH INTEREST WITH HER RETURN.

ND EXAMINER

TUESDAY, JANUARY 1, 1929

Superhuman Vocal Tasks in 'Norma'

Chicago American, January 1, 1929

By H. DEVRIES

If there had been doubt of the popularity in Chicago of Rosa Raisa that question was fully answered Monday night when a houseful of **OPERA HABITUÉS GAVE HER AN OVATION UPON HER OFFICIAL "RENTREE."**

She rejoined the company in much the same manner as a stage heroine enters a well-planned scene—in mid-season—after an illness which had solicited the sympathy of her large public.

Bellini expected his interpreters to sing. All the principals were called upon to exhibit the maximum of their resources. Madame Raisa, face to face with the double ordeal of a debut and a role that combined the necessity for volume, sustained power and bravura coloratura, found her audience with her from the first bars of her "Casta Diva." **THE TONE RETAINS ITS TRUMPET-LIKE QUALITY AND ITS ASTOUNDING RANGE AND CLARITY. THE EXECUTION OF THE FLORID PASSAGES HAD THE BRILLIANCE OF THE MOST AGILE SOPRANO LEGGIERO, AND ALL OF HER SINGING WAS IMPREGNATED WITH THE VOCAL DIGNITY OF THE GREAT ARTIST. SHE WAS BESIDES A PERSONALITY THAT VIRTUALLY DWARFED ALL THE OTHERS IN PICTORIAL VALUE.**

Chicago Herald and Examiner, January 1, 1929

By GLENN DILLARD GUNN

Rosa Raisa rejoined the forces of the Chicago Civic Opera last night in a performance of Bellini's "Norma" which for sheer vocal display **WAS THE EVENT OF A LIFETIME.**

The public was quick to estimate the occasion at its proper value. Having first made emphatic record of its admiration **FOR THE GREATEST OF SOPRANOS**, having welcomed her with the most cordial demonstration of the season, it then retired to the side lines, as it were, while the artist went through her heroic assignment.

Imagine the mad scene from "Lucia" magnified to the dimensions of the dramatic voice and expanded to fill the greater part of four acts and you have a mental picture of the difficulty of this famous role. It makes all possible demands upon the singer. There are broad recitatives that call for imposing declamation. There are suave bits of sustained melody that must be sung bel canto. Any tone between high D and low C may appear at any time in this terrific score. The pyrotechnics of the coloratura are included, while, from time to time, the soprano must sustain the competition of full chorus backed up by the brasses and percussions of the orchestra.

ALL THESE SUPERHUMAN TASKS MME. RAISA DISPOSED OF WITH EASE. Throughout the evening there was not a moment that hinted at a tax upon her voice. **ITS TONE REMAINED GOLDEN AND**



Photo by Daguerre, Chicago

GLORIOUS, ELOQUENT, COLORED BY THE MOOD OF THE MOMENT, SO NOBLE IN QUALITY THAT IT IS NECESSARY TO DESCRIBE IT AS THE GREATEST VOICE OF THE PRESENT, WITHOUT EVEN A MENTAL RESERVATION.

Chicago Daily News, January 1, 1929

By MAURICE ROSENFELD

Rosa Raisa's return to the Chicago Civic Opera company's forces was **MADE THE OCCASION OF A TREMENDOUS OVATION TO THIS GREAT CHICAGO**—we claim her—artist, and she no less **THAN ASTOUNDED THE AUDIENCE THAT FILLED THE AUDITORIUM THEATER** New Year's eve **WITH HER GORGEOUS VOCAL GIFTS AND ACCOMPLISHMENTS, WITH HER ENTHRALLING PERSONALITY, WITH HER GREAT DRAMATIC ART.**

Mme. Raisa had the title role. It was evidently composed just for her type of operatic artist—one

who has her physique, personal fascination, dramatic and emotional talents and vocal gifts to interpret and render this very taxing and difficult part.

We were not in the least disappointed. **SHE HAS COME BACK A GREATER SINGER AND FINER OPERATIC ARTIST THAN EVER. SHE PRESENTED US WITH ONE OF THE MOST BRILLIANT OPERATIC CHARACTERIZATIONS THAT WE CAN RECALL. HER VOICE HAD WARMTH, POWER, FLEXIBILITY, AND QUALITY, AND IN THE QUIETER MOMENTS A SUAVE AND BEAUTIFUL TIMBRE.**

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BRUNSWICK RECORDS

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

Music in Our Public Schools in 1876 and Since

By Osbourne McConathy

(A paper read before the Music Teachers' National Association at the meeting in Cleveland, Ohio, December 28, 1928.)

The developments in public school music in the United States since 1876 have been so many and of so varied a nature that only the most limited statement here is possible. In reviewing the story I shall not assume the role of historian—Edward Bailey Birge, in his recently published *History of Public School Music in the United States* (Oliver Ditson Co.), gives all the essential facts, names and dates in a manner in which skill and authority are combined with readability. Rather let me bring to your attention some of the high spots, or, if you prefer the expression, mile stones, of this development, many of which have come within my experience, thereby giving to this paper something of the nature of a personal perspective of our country's public school music progress during the period under consideration.

PUBLIC SCHOOL MUSIC IN 1876

The outstanding event of 1876 which was associated with public school music was the display at the Centennial Exposition in Philadelphia of the books and charts of the National Music Series, by Luther Whiting Mason. The several inter-

esting outcomes of this display offer stories each of which would be well worthy of a complete paper, but only one development may appropriately be dwelt upon at this time, and that was the great impetus given to the adoption of the Series by schools in all parts of the country.

Lowell Mason, the Father of Public School Music, died in 1872. He had brought about the introduction of music in the schools of Boston in 1838. The movement spread rapidly, and by 1876 music was taught in a large number of cities in all sections of the country. Lowell Mason and his followers did not attempt to give music instruction to the children of the primary grades, but conducted classes in the intermediate and upper grades much along the lines of the old-fashioned singing schools so popular in those days.

It remained for Luther Whiting Mason, a distant relative and pupil of Lowell Mason, while teaching in the schools of Cincinnati, to see the possibilities of music instruction for little children, and in 1864 he was called to Boston to supervise music in the primary grades. The National Music Series was the development of a translation from the German of a course by Christian Heinrich Hohmann, the same whose Violin School is still a standard instruction book for that instrument. When he came to Boston, Mason brought the Hohmann material to the attention of Oliver Ditson, who published the little books for use in the Boston schools, thereby becoming the first publisher of an organized series of school music text books in this country. Later, Edwin Ginn secured the rights from Ditson; Mr. Mason expanded and developed both the material and pedagogy, and the National Music Series was the outcome. This course was a radical departure from the earlier methods of the singing school. It was based upon a profound understanding of child psychology, pedagogical procedure, and the music appropriate for childhood. It was the first of a long line of American public school music texts, and inaugurated the era of music in the schools as a distinctly educational subject.

Few of the school music teachers of that day understood the basic plan of the course. Many used the material in the manner of the singing school, while others were content to teach the songs by rote. A generation of children was raised on those songs, and I can well remember as a school child marching to the assembly room and lustily joining with the other children while the singing-master led us from the piano.

The important thing for us to realize at this time is that by 1876 singing had become widely established as a school activity, taught mainly by special teachers of the old singing school type, with several published courses by men like Benjamin Jopson of New Haven, George D. Loomis of Indianapolis, Orlando Blackman of Chicago, and others, serving local communities, while the National Music Series had achieved country-wide distribution.

THE MUSIC SUPERVISOR

The National Music Series, by Hosea E. Holt and John W. Tufts, first published by D. Appleton & Company in 1883, was taken over in 1885 by the then newly formed firm of Silver, Burdett & Company. The National Music Series opened a new epoch in public school music. Up to that time music instruction was largely in the hands of special teachers. Mr. Holt, however, believed that the grade teacher could do the teaching under supervision if a sufficiently simple procedure were established. The National Music Series offered such a procedure, because the instructor had little else to do than to follow the material of the books and charts page by page.

The pedagogy of Mason's earlier National Music Series is thoroughly familiar to us now, with its plan of learning rote songs and developing the knowledge of music notation from that background. But to the grade teachers of those early days, and indeed to most of the special music teachers, it was a pretty obscure proposition. The whole theory of teacher training had not yet developed, and the pedagogy of the National Music Series was beyond the grasp of all but a few of the most advanced teachers of the period. When, therefore, Holt's Normal Music Series appeared, with a note-to-note pedagogy quite in consonance with the then prevailing system of teaching language reading, it found a wide and ready acceptance. The grade teachers could understand what to do, and consequently the daily music lesson passed to their hands, and the special music teacher became transformed into the music supervisor. The transition was gradual and not without its struggles. Most of the grade teachers looked upon music as something wholly outside their province, something beyond their capacity, something purely for the specialist. Many of us can well remember our own difficulties as fledgling supervisors in trying to prevail upon the grade teachers to participate in the instruction of their pupils. In this connection it is interesting to realize that today there is a decided tendency again to place music instruction in our schools in the hands of special teachers.

SUMMER SCHOOLS

Mr. Holt realized the importance of special training for the teachers who undertook to use his new music text books. In the summer of 1864 he opened his home in Lexington, Mass., to a group of eager young music teachers, and held the first summer school for instruction in school music methods. Two years later, under the auspices of Ginn &

Company, the National Summer School was opened in Boston, with Luther Whiting Mason as director. The American Institute of Normal Methods, sponsored by Silver, Burdett & Company, soon afterward took over the Holt school. These two well organized and well directed summer schools, with their splendid faculties of experienced and inspired teachers, exerted an influence in the development of public school music throughout the country which cannot be over-emphasized. Western sessions of both schools were opened within a few years. Beginning in 1892, under the management of Clarence C. Birchard, the National Summer School conducted three notable summer sessions in Detroit. In 1895 Mr. Birchard became manager of the New School of Methods, founded by the American Book Company, with a faculty headed by Thomas Tapper and Frederick H. Ripley; and E. W. Newton assumed the management of the National Summer School. Sterrie A. Weaver opened his summer school in Westfield, Mass., in 1900, and at his death, in 1904, it was moved to Northampton, Mass., under the direction of Ralph L. Baldwin.

It must be realized that in those early days there was no such thing as courses in music methods in the regularly constituted educational institutions of the country. Julia Etta Crane opened her Institute in connection with the Potsdam, N. Y., Normal School in 1884; and in 1903 the Thomas Normal Training School was opened in Detroit. But with these exceptions the only opportunities for the professional training of music supervisors was the summer schools conducted under the auspices of the houses which published school music text books. Today there are literally hundreds of universities, colleges, normal schools, and conservatories of music where excellent instruction in public school music methods is given; but no review of the progress of public school music since 1876 would be complete without a word of tribute to the early summer schools, their devoted instructors, and the fine idealism displayed by the publishing houses which supported them.

ATTITUDE OF THE PUBLISHERS

One situation peculiarly favorable to the development of public school music in this country is the fact that two of the great publishing houses were originally founded for the promotion of school music text books. Ginn & Company began with the National Music Course, and Silver, Burdett & Company with the Normal Music Course. In both of these houses, therefore, there has always been the tradition of a deep interest in all that pertained to public school music, an attitude that all the other publishing houses have had to adopt. Music, therefore, has always held a place in the estimation of text book publishers out of all proportion to its commercial importance, a situation directly traceable to this peculiar historic background.

HIGH SCHOOL MUSIC

During the early nineteen hundreds the music division of the New England Education League devoted its energies to working out a plan of high school music organization, in which chorus, orchestra, harmony and appreciation were included in related courses. The plan suggested a system of crediting these subjects, including credit for the outside study of music under private teachers.

At that time the chief high school music activity was chorus singing. A number of remarkably fine choruses had been developed in high schools in many parts of the country, choruses which not only sang selected numbers very acceptably but also even essayed the production of entire oratorios and cantatas. High School orchestras at that time were almost exclusively organized by the students themselves, the school merely offering rehearsal space outside school hours, an encouragement similar to that given debating societies. Among the notable exceptions should be mentioned the remarkably fine orchestra of the high school in Richmond, Ind., which, under the inspired leadership of Will Earhart, had achieved such success as to win its place as a regular school subject. Here and there a few outstanding teachers had developed classes in harmony and music appreciation as regular high school subjects, but the conception of music as a suitable field for high school departmentalization was foreign to the school administration of that period.

The academic discussion of the place of music instruction in the high school was vitalized and given extraordinary impetus in 1906 when the high school of Chelsea, Mass., organized credited courses in chorus, orchestra, harmony, appreciation and class instruction in instrumental and vocal music, and granted credit for the outside study of applied music under private teachers. The movement spread rapidly over the entire country, and today a majority of the larger high schools offer well organized courses in music, with credit on the same basis as the other school subjects. The articulation of music courses in high schools and colleges still presents many unsolved problems, but the high schools have not waited on the colleges in this movement to place music on the basis of a fully accredited subject.

(To be continued)

Notes

If you have taught for three months or for three years and have made no discoveries for yourself, about yourself, you have not yet awakened to the Supervisor's Mind.

Without correct presentation of the scientific side of music, which in the public schools is best expressed in the phrase "sight singing," the art of music is constantly in danger of degenerating into artificiality. Although there is a great difference in the two, supervisors of music are constantly confounding them.

COMMENT

Ronald Cunliffe, in the *Dominant*, asks that consideration be given to some requirements which he thinks one should demand from school music courses. These requirements, of considerable interest to American school musicians, he states to be as follows: The pupil should have a working knowledge of song literature, a general idea of the history of music from about 1600 onwards, familiarity with the orchestra and its repertoire, and a background of general music education.

He goes on to say: "Scrap the traditional idea of school singing and teach music. Cut away the insistence on this point or that—school orchestra, school choir, or whatever it be—and see the subject as a whole. Trust the boys to respond, not only as listeners, but as performers, as singers. Treat them as potential musicians and actual artists."

To which we are obliged to say that the public schools are not for the purpose of making musicians or artists, although in the very nature of things some of both will be developed. To "scrap school singing" would be fatal alike to music in education, to musicianship, and to embryonic artistry in the realm of sound.

In general we subscribe to the foreword in the *Music Education* series published by Ginn & Company, who with other publishers of this country have given music in education an impetus that will not be stopped by any such dictum as "scrap the traditional idea of school singing and teach music." Here is the "credo" to which we refer:

"Lead the children of America to love good music and to fully appreciate the many qualities of beauty represented in this divine art. May this appreciation of beauty bring to them absorbing interest in those qualities of culture and refinement that will minister helpfully in bringing them peace, contentment and joy in living, making their leisure moments replete with happiness, to the end that their work and service may be performed with joy, buoyancy and efficiency. Teach the children the fundamentals of the art of music thoroughly. Expertly teach them to read music fluently, to sing beautifully, so that music may become to them a common, familiar, and intimate language for self-expression. But above all, foster and develop the emotional nature of America's children. Train them to be keenly sensitive to the varying shades of higher aspirations of emotion as expressed in music, so that they may become sensitive to those spiritual influences beyond the finite horizon, the appreciation of which will bring to their lives a regenerating force and power for better living."

To this we believe sound thinking musicians and educators both here and over seas will say "Amen and Amen."

MUSIC IN THE SCHOOLS AND COLLEGES

General News

Alabama

Birmingham.—Tschaikowsky's Nutcracker Suite was given an original interpretation by the Appreciation of Music classes of the Phillips High School here.

Founded on the French version of E. T. A. Hoffman's German fairy tale, the story of the Nutcracker Suite was given in seven scenes by means of beautiful tableaux and artistic dancing, which displayed unusual talent and ability on the part of the one hundred performers. From the Christmas party one traveled with Marie and Prince Nutcracker through Arabia, Russia, China, to their final destination, the palace of the Sugar Plum Fairy, on Jam Mountain.

The performance was under the direction of Ethel Thompson and was enjoyed by a large audience.

Arkansas

Little Rock.—The annual meeting of the Arkansas State Music Teachers' Association was held in Little Rock. This was by far the most interesting and inspirational meeting of this body yet held. Henry Tovey, president, has been successful in getting music credits fully recognized by the State Board of Education.

One of the outstanding events of the meeting was the excellent performance of the first All-State Chorus. The chorus numbered nearly 200 voices, representing a large number of high school glee clubs. Annie Stark Foster, director of music in the Little Rock High School, proved herself an able choral conductor.

The membership campaign for the Southwestern Music Supervisors' Conference is under way in Arkansas. Neumon Leighton, Arkansas Polytechnic College, is state chairman, with the following supervisors on his committee: Mary Wylie, Little Rock; Camilla Butterfield, Fort Smith; Mrs. Don Parmelee, Fayetteville; Lucyhearn Broadstreet, Pine Bluff; Margaret E. Glass, Hot Springs; Lucy Williams, Arkadelphia; Conrow R. Miller, Jonesboro.

The fine program of the Arkansas State Music Teachers' Association was in the hands of Virginia Poyner, director of music, College of the Ozarks, Clarksville.

The Arkansas Polytechnic College Orchestra, under the direction of Marvin Williamson, is featured regularly over KLR, Little Rock. N. L.

Kansas

Emporia.—The operetta, The Magic Nutcracker, a work that is woven about the music of Tschaikowsky's Nutcracker Suite, and written by Jane Kerley, was given by the intermediate department at the training school of the Kansas State Teachers' College in Albert Taylor Hall. The performance was directed by Catherine Strouse, who was ably assisted by Esther Swart and Margaret Grant.

Montana

Billings.—The public schools of Billings, under the direction of Christine Walser, supervisor, have been broadcasting weekly programs from station KGH. They have also appeared in programs before the Montana Educational Association, in an operetta, and sang Christmas carols throughout the Christmas season.

Bozeman.—Students in the music department of Gallatin County High School, Bozeman, recently gave a successful performance of the comic opera, The Marriage of Figaro, by Louis W. Curtis. The various departments of the school cooperated in the enterprise, making the costumes and stage setting, and doing the dramatic coaching. The cast of characters included twenty students, and there was a chorus of forty-five voices. A part of the High School orchestra assisted. The opera was directed by Marguerite V. Hood, director of High School music.

An attempt is being made to district the state for the Montana Interscholastic Music Meet. Prior to this, only one all-state meet has been held annually but it has grown so large as to be unwieldy, and this year seven district meets will be held before the State Meet. It is hoped that this will not only cut down the size of the state meet, but will also extend its influence, and smaller communities, which will not send representatives such long distances to the state meet will take part in the district meets. The state meet will be held in Bozeman, on March 27, 28, 29 and 30.

Great interest is being displayed in the answers to applications made by high school students for a place with the Northwest High School Orchestra. This orchestra is to meet in April of this year in connection with the Northwest Music Supervisors' Conference at Spokane, Wash., under the direction of Karl Krueger, conductor of the Seattle Symphony Orchestra.

North Dakota

Grand Forks.—The meeting of the North Dakota Educational Association was held at Grand Forks. Fanny Amidon, of the Valley City Normal School, was chairman of the music section and arranged the music program. Classes in voice and piano were demonstrated. These classes came from the (Fargo) Jefferson Platoon School and the Hawthorne Platoon School. Only words of highest commendation were heard for the tone quality, splendid musicianship, clear enunciation and all around high standard of work. On the last day of the conference there was a demonstration of school orchestras and bands conducted by Supervisor Howard. The following are the officers: President, Fanny C. Amidon, Valley City; vice-president, Signe Euren, Fargo; secretary, Clara Kjerstad, Valley City.

The program was as follows: The National Supervisors' Conference at Chicago, by Signe Euren, Fargo; Music A County Project, a talk by Ethel I. Evingson, Field Deputy, Cass County; demonstration of work from the Cass County Rural Schools by Marie Myron, and a demonstration of music work from the Fargo Schools by Signe Euren, supervisor at Fargo, and a general discussion following the various talks and demonstrations. In the afternoon there was a talk and demonstration on School Orchestras and Bands by John E. Howard of Grand Forks. This was followed by a

talk and demonstration of Grade Music Work by Mrs. Barton of Grand Forks. A demonstration of the educational value of mechanical instruments in the teaching of music, and a talk on The Educational Use and Abuse of Rhythmic Orchestras in the Lower Grades, by Clara Kjerstad, of Valley City, concluded the program.

Fargo.—At the Central High School, The Quest of Kings was the theme of the third annual Christmas pageant, given for the students in Assembly Hall and for the general public. The pageant was under the direction of Norma Gooden, J. R. Mashek, L. C. Sorien, and Ellen Anderson. The whole auditorium was treated as a cathedral and the different episodes were presented on the stage.

Vermont

Montpelier.—The operetta, The Bells of Beaujolais, was recently given in a successful manner in the capital city of Vermont by the combined glee clubs and orchestra of the high school. The performance was under the direction of the supervisor of music, Agnes G. Garland, who was assisted by the supervisors of physical education, art, and home economics.

Practicability of Teaching Vocal Culture to Classes

By Alfred Spouse

Rochester, N. Y., High Schools

Certainly it is practicable to teach a group of students the fundamentals of correct voice culture. There are several good reasons why this is so, but the chief one of them is that it is being done right along. The main objection that has been raised, as to the technic, is that, as no two people have the same faults, it is therefore wrong to give them all the same exercises, which of course has to be done in class procedure. This was dealt with in a paper the writer read at Springfield last April, as follows:

"... A sanely laid-out program of progressive work, including both the theory and practice of correct tone-production, cannot help but cure all the various vocal faults found among the different members of the class, providing, of course, that the proper amount of study and practice is done by all. For instance, take a beginning class of twenty. Here are several with a bad nasal twang, others with diction so poor one can scarcely understand their spoken conversation, some with very tight throats, and some with very breathy tones. The voice classification is equally varied. Add to this confusion the little individual faults that are not common at all. Is such a group to be taught successfully by class-arrangement? The answer to this is undoubtedly 'yes.' For all these faults demand one cure: 'Freedom.' The wise teacher will pay no attention to individual faults like these at first. When the time comes to submit them to individual scrutiny they will very probably either have disappeared entirely, or be well on the way to normality."

The writer has been conducting this kind of training experimentally in a city Normal School during the last year and a half, to find out if group teaching could be as successful among people of that age as it has been among the senior high school students. The results in every way justify the contention that this type of instruction is perfectly sound. As a matter of fact, some of the Normal students made better progress than those in the high school

Music Educators of Note

GEORGE LEROY LINDSAY

has been Director of Musical Education in the Public Schools of Philadelphia since his election to that position by the Board of Education in 1925. He revised all courses of study in music for elementary and higher schools, and introduced courses in music appreciation in elementary as well as higher schools. He established the first All-Philadelphia High School Orchestra; classes for study of non-solo orchestral instruments. Mr. Lindsay fostered the development of bands in the higher schools. He is a professional pianist, organist, and choral director. He has written many articles on school music, and has edited music for use in the public schools. Mr. Lindsay has been active in the field of composition; his Sesqui-Centennial Ode was widely sung in 1926, and his Easter Anthem, Christ The Lord is Risen Today, published by Ditson, is well known. The Eastern Music Supervisors' Conference will hold its biennial conference in Philadelphia in March, 1929, in recognition of the growth and development of music in the schools of the Quaker City.



in the same length of time, which was to be expected on account of the definite seriousness which Normal students bring to their studies.

At the close of the year's work, I made a definite request of these earnest young teachers-to-be, whether they regarded the class-instruction procedure as sound. We went into the subject thoroughly from every angle. The discussion was interesting, but too lengthy to report here. At any rate, their unanimous decision was that they had benefited highly by the experience. Several of them who had had no previous training were able to sing very pleasingly at the weekly assembly, before the close of the year.

Questions Answered

This "Question and Answer" Department is for Supervisors of Music who have questions to be answered or specific problems to be solved. All questions will be turned over to a specialist for an answer, which will appear in this column as soon as possible after being received.—The Editor.

Question: Of the three following reproducing instruments, Victrola, Brunswick, and Columbia, which is the best for school purposes? H. R.

Answer: Sorry, we do not know; if we did we would not say. They are all good.

Question: How high should little children in the first grade sing? The average age is six years. C. R.

Answer: Within the tones represented within the staff, or from E first line to E fourth space—possibly F.



THE CAST APPEARING IN TSCHAIKOWSKY'S NUTCRACKER SUITE as given by the music appreciation classes at Phillips High School, Birmingham, Ala., under the direction of Ethel Thompson.

Minneapolis Symphony Plays in Chicago

Large Audience on Hand and Is Keenly
Appreciative of Verbrugghen's Delightful
Offerings—Societe des Instruments
Anciens Gives Fine Program—
Marie Morrissey Heard at
Orchestra Hall—Other
Notes of Interest

CHICAGO—The Minneapolis Symphony Orchestra is a symphonic organization that always draws large audiences in Chicago. The cold wave brought here by the orchestra from the Northwest, though the most rigorous in forty years, did not keep away the followers of this orchestra and their enthusiasm was rampant through the course of the program given on Sunday afternoon, January 13, at Orchestra Hall.

The Minneapolis Symphony Orchestra has improved greatly since last heard in these surroundings. The majority of its members are young, and they played the program with the exuberance of youth. Each department is well balanced and the playing reflected careful rehearsing. The Tchaikovsky Pathetic Symphony was the backbone of the well arranged program, probably built by Conductor Verbrugghen with the thought of bringing forth contrasts to disclose at its best the instrument he so well manipulates. In the Tchaikovsky symphony, Henri Verbrugghen had ample opportunity to display his own mastery of the baton. His reading left nothing to be desired and a great deal to be admired. He directed with force, understanding, and his most minute demand was understood by his men. The slightest nuance was marked and his colorful interpretation caught the fancy of the listeners. The Tchaikovsky symphony is theatrical and Verbrugghen's interpretation of it carried that note to perfection. After each movement, the audience showed its pleasure by vehement applause, which orchestra and conductor rose to acknowledge.

The balance of the program comprised the Brandenburg Concerto by Bach, Siegfried's Rhine Journey and Funeral March from Wagner's Die Gotterdammerung and Berlioz' Roman Carnival Overture, which auspiciously concluded a memorable afternoon.

SOCIETE DES INSTRUMENTS ANCIENS

The Chicago Chamber Music Society must be congratulated and thanked for introducing the Societe Des Instruments Anciens of Paris. It was regrettable that the Blackstone Theater was not filled for their concert there on January 13, as the organization well deserves patronage. The society is made up of excellent artists, who have devoted a great deal of time in selecting works seldom heard nowadays in the concert hall, and in playing them as perhaps they have never been played before.

The members are Marius Casadesus, who plays the quinton; Maurice Devilliers, the basse de viole; Regina Patorni Casadesus, the clavecin; Lucette Casadesus, the viole de gambe, and Henri Casadesus, the founder of the society, the viole d'amour. Glorious was their playing of the Marais Petite Symphonie, which disclosed all the merits of the players. The Bruni Concerto for quinton, with Marius Casadesus as the soloist, was delightfully performed and strengthened the opinion that the society is in a class all by itself.

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It is to be hoped that the Society of Ancient Instruments will soon return to our city. They should be heard by our musicians, who will be made acquainted with unfamiliar compositions, beautifully played, and they will add to their own knowledge of the chamber music literature and how it should be played.

MARIE MORRISSEY SINGS AT ORCHESTRA HALL

One of the most interesting and best patronized recitals of the season took place at Orchestra Hall on January 15. The recitalist was Marie Morrissey, who won the approval of a packed audience, which showed its pleasure unmistakably by asking vociferously for repetitions and encores.

Beautifully gowned in a new Parisian creation, the beautiful songstress looked regal on the stage of Orchestra Hall, which had been transformed, before the program was half over, into a garden of flowers and palms. Before reviewing the merits of Miss Morrissey as an interpreter of the song literature, it does not seem amiss to congratulate her for having built a program which contained not one single hackneyed number and presented such a variety of songs as to keep alert the interest of the listeners. A student must have learned a great deal from the recital, as it was as well sung as it had been prepared.

Four groups comprised the program—the first given to German composers, the second to French, the third to Italian and the last to English and American writers. Reger's Viola d'Amour auspiciously opened the program. It was followed by a superb performance of Mahler's Rheinlegendchen. The Marx Barcarolle and Der Ton, given with fine understanding, brought the audience to a high pitch of enthusiasm, and the recitalist was recalled many times and was the recipient of numerous floral tributes. Miss Morrissey's enunciation of the German was as perfect as her French, Italian and English. She knows how to interpret German lieder and knows how the French chanson should be sung; witness, the lovely manner in which she sang Moret's Les Fileuses, a very difficult number, which, given with simplicity, was much appreciated. In Debussy's Voici que le Printemps the recitalist disclosed the full gamut of her art, besides a voluminous voice, which was kept under splendid control and colored her singing with many nuances. Franck's Nocturne, a little gem of the song literature, had in the recitalist a real interpreter—one who understands its meaning, which is often made too sentimental. Larmanjat's Ecrit dans une cuisine is a salad of words and notes. Nevertheless, it was well sung. Bax' Femmes, Battez vos Marys was sung with fine tonality and interpreted with much intelligence—so much so that it was redemanded, but the recitalist thought best to add an encore in English. In the Italian and English groups the songstress made as deep an impression as in her German and French. Heard on several occasions since coming to Chicago to make her home, Miss Morrissey has made great strides in her art. She sings with great assurance, her delivery being at all times accurate and noble; her phrasing is exact, and her charming personality is well reflected in the manner in which she projects the music and the words. In short, a singer who knows how to deliver the composer's message and whose appearances here should be far more numerous. Her success was complete.

INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC
A program given by the Chicago chapter of the International Society for Contemporary Music at the Cordon Club on January 14, comprised a Sonata for Cello Solo by Kodaly; Medtner's Sonata for Piano, opus 5; a Sonatina for Violin by Dorothy Smith, and a Sonata for Clarinet and Bassoon by F. Poulenc. The society is doing good work in giving hearing to new and unheard music. A large gathering received each number enthusiastically.

ESTHER LUNDY NEWCOMB BUSY

The gifted soprano, Esther Lundy Newcomb, is popular among clubs, and each season is besieged with requests for appearances. On January 9 she met with her customary success when singing a program made up of music descriptive of the Orient for the Oeden Parent-Teachers Association. Again on January 15 Mrs. Newcomb was feted upon her appearance for the La Grange Woman's Club at the Masonic Temple in La Grange, Ill.

BUSH CONSERVATORY NOTES

Opera classes opened at the conservatory this week. Both day and evening classes are scheduled for the convenience of all who are interested in this subject.

Piano class pupils of Eva J. Shapiro, Beatrice Marks and Charlotte Daane were used at the demonstration of the Curtis Class Piano Methods given at the Morrison Hotel on January 7. New classes in the Curtis Class Piano Methods are now in formation. Students may enter these classes for both day or evening instruction.

Elementary and advanced normal vocal classes under the direction of Herbert Miller opened the week of January 14.

William Balhatchet, tenor at St. Mark's Episcopal Church, Evanston, sang the Messiah with the Emmanuel Choral Society.

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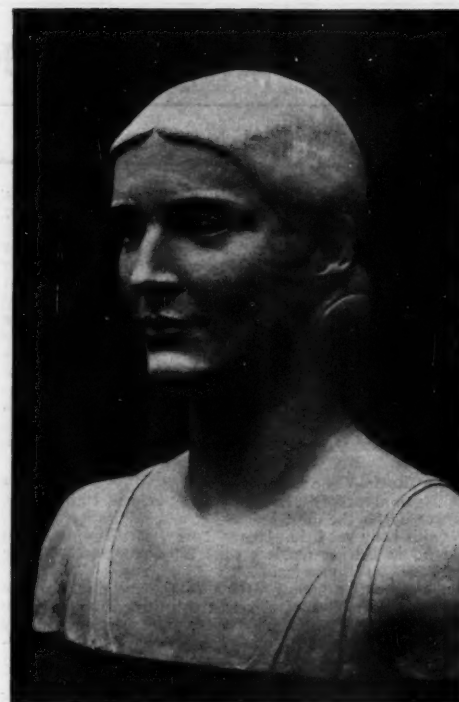
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KATHARINE HAWLEY

of the Elizabeth Duncan trio—Anita, Erna and Katharine—who will give a dance recital at the Booth Theater on Sunday evening January 27. The above bust is the work of Wheeler Williams, a young American sculptor. (Photo by Marc Vaux)

ciety of Rockford, on December 23. Alex Foster, bass, was heard in the same performance of the Messiah at Rockford. Both are students at Bush Conservatory.

Ruth Ticknor Mills sang Delilah for the Mendelssohn Club at Rockford recently and her performance was marked by unusual success.

Mme. Ella Spravka, Bohemian pianist, was heard in a joint recital with her husband, Boza Oumiroff, at La Grange Women's Club on New Year's day. The press comments on the recital show marked enthusiasm.

Lillian Dubsky, student of Elias Day in the dramatic department, and Madge Van Dyke, student of Harold von Mickwitz, gave a program for the Altheim Club at the Webster Hotel on January 15. The program was arranged by Mme. Justine Wegener, an active member of the club.

Charlotte Holt, soprano, pupil of the conservatory, is filling many engagements. Besides being a member of the Fourth Presbyterian Church choir, Miss Holt continues in all school activities as soloist, having sung three weeks in succession at the Playmaker's Shop.

Paul Smith, Edwin Karhu, Marjorie Barton and Delaware Dliya were the four young artists selected to close the 1928 season of the Harold von Mickwitz Repertoire Club. The activities of this club will be resumed in the near future.

JEANNETTE COX.

Cornish School's Three Arts Series

The Cornish School, Seattle, announces the opening of the 1929 Three Arts Series on January 25, to be continued every Friday for the next three months. This series, now running for the third season, is planned to give programs of the highest standard in the three arts—music, drama and dance—at reasonable prices in the Cornish Theater.

The Cornish Trio (Peter Meremblum, violin; Kolia Levienne, cello, and Berthe Poncy, piano) has arranged a number of historical programs; Louise Soelberg will direct a plastique ensemble program, with interpretations of some of her own compositions; Caird Leslie will present his pupils in dance recital; Richard Odlin, formerly with Tony Sarg, and Lillian Deskin will direct a musical-comedy review; Peter Meremblum will conduct the Cornish Orchestra in two concerts; Kolia Levienne and Berthe Poncy will give a sonata recital; and the Cornish Players will appear in two productions. These attractions make unusually interesting and well balanced three arts program for the season.

Adelaide Gescheidt Artists Busy

Adelaide Gescheidt's young pupil, Mary Hopple, contralto, appeared as soloist recently at the sixty-first concert of the Brooklyn Free Musical Society, at the Academy of Music, and was enthusiastically received by an audience of 1,000 people. December 12 she was soloist with the Roxboro Male Quartet, Roxboro, Pa., and won much applause. She sings Friday nights on the Armstrong Hour, and Sunday nights on the Enna Jettick Hour over WJZ; she will sing January 25 on the Concert Bureau Hour over WEAF.

Foster Miller, bass-baritone, was soloist at the Schubert Festival, Cleveland, Ohio; he sang Schubert lyrics in excellent voice, winning special approbation for his rendering of To Music and Erl King.

Gertrude Berggren, contralto, was soloist for the G Clef Club, Manchester, Conn., and received this comment: "Miss Berggren's work was that of an artist of exceptional merit. . . . Her voice has many natural and artistic beauties. . . . A fine future awaits her. . . ."

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New York Concerts

(Continued from page 26)

Mme. Vaurabourg (who is Mrs. Honegger) played the piece deftly, ripplingly, and with cool tonal tints, as the nature of the opus requires.

Pacific 231 showed new aspects under the Honegger baton. It remains a suggestive, stimulative, and highly affective composition, one of the best from the pen of any modernist.

Hans Lange gave a splendid account of the Brahms Symphony. His reading was clear, feeling, and dramatic, especially in the last movement which he transformed into a climax of imposing breadth.

Applause of a warmly enthusiastic kind rewarded the two conductors and the pianist.

January 20

N. Y. Chamber Music Society

The interesting novelty at the January 20 concert of the New York Chamber Music Society, Carolyn Beebe, founder, given at Hotel Plaza, was Jacques Pillois' Cinq Hai-Kai, a series of Japanese tone pictures presenting various nature and mood pictures, played by harp, flute, violin, viola and cello. Orphan's Prayer was exquisite, soft as snowflakes; New Year had sharp outlines; Love's Sorrow was ethereal; Solitude a communion with superior forces; and Dreams of Dead Warriors expressed victory, glory and final freedom. It was beautifully played, and warmly admired; the composer, member of the faculty of N. Y. University, was present.

Perhaps next in popular interest was Mrs. Beach's piano

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quintet, built on classic lines, with ample melody and harmony; it was heard with genuine interest, Miss Beebe's piano part being particularly well played, the muted strings in the adagio and the sweeping lines of the finale coming to the fore. Real melody, with a basso ostinato, marked Ravel's Introduction and Allegro, evidently an early work; the persistent ground-bass had a novel effect. Beethoven's piano quintet, with oboe, clarinet, French horn and bassoon was rich in sympathy; broad, tender phrases, simple greatness, a singing slow movement devoid of embellishment, with the piano outstanding; joyousness but dignity in the finale, all were remarked. A brief Pastorale by Honegger was played in tribute to this composer (who also was present), and the final number was Schubert's Marche Caractéristique, one of that composer's last works, a dozen instruments collaborating in clean-cut playing, the piano leading in forceful style. An audience of distinctly recherche quality listened and applauded with deep interest, the usual buffet supper following.

Harold Samuel

Harold Samuel was heard by a large audience at Town Hall on January 20 in one of his characteristic Bach programs. Mr. Samuel's consistent admiration for Bach is to be admired, and he is a worthy exponent of the peculiar idiom of the great master. On this occasion he selected the Partita in G major, English suite in A minor, the Chromatic Fantasy and Fugue, and a group of preludes and fugues. Mr. Samuel's pianistic powers are extensive, but he uses them to expound, not merely to impress. Each number was a masterpiece of classic simplicity. One does not ordinarily look for great emotionalism in Bach, but Mr. Samuel certainly brought out to the full the bigness, the tremendous vitality of Bach's musical conceptions. He captured his audience with his first offering and held their closest attention throughout. Mr. Samuel is already a notable pianistic figure and his playing on this occasion held to the high standard expected of him.

Millie Finck

At the Gallo Theater, on Sunday evening, Millie Finck, soprano, who has previously been heard in recital in New York, pleased a large and friendly audience with a sympathetic voice, especially effective in the middle register, exceptional interpretative gifts and a diction of gratifying clearness. Her program contained selections from Scarlatti, De Luca, Bach, Schumann, Wolf, Mascagni and Russian composers. Also there were two effective songs by her able accompanist, Hans Morganstern. Miss Finck is an artist product of the Garrigue Mott Studios.

Roxy Star Features Cadman's New Song

Douglas Stanbury, leading baritone at the Roxy Theater for the past two years, recently sang Charles Wakefield Cadman's new song, Our Little Dream, over Roxy Radio Hour with such success that hundreds of letters were re-



DOUGLAS STANBURY

ceived by him requesting a repetition of this number. This song is considered one of Cadman's best works and has proved to be one of the most popular numbers in the De Sylva, Brown & Henderson new recital song catalogue, which also includes Oley Speaks' Love's Like a Rosebud, Lily Strickland's Honey-Babee, and Geoffrey O'Hara's Guns.

Cara Verson Wins Encomiums on Tour

Cara Verson's recent tour of Nebraska, North and South Dakota and Minnesota brought the pianist many encomiums from public and press. In a letter, John E. Howard, director of band and orchestra at the University of North Dakota at Grand Forks, wrote: "We are deeply indebted to you for this splendid recital which you gave and for your interesting explanatory remarks, which were a help to the audience."

It was the opinion of Hewitt B. Vinnege, of Teachers' College at Mayville, N. D., that "she gave a very clear and simple explanation of almost every number before she played it, and further explained what the moderns were driving at in their impressionism and ultra modernism," and that "her technic is entirely adequate" and that "she played the Scriabin Fifth Sonata with exceptionally fine interpretive power and a touch that was distinctly masculine in its strength as the music necessarily demanded."

In the Grand Island, Neb., Daily Independent, Miss Verson was praised for her "sympathetic and enthusiastic flair for the moderns" and for "presenting her interpretation with careful force."

REESE R. REESE

Baritone

CONCERT and ORATORIO



Photo by Photo Products Company

THE PRESS has said:

PREMIERE PERFORMANCE—of—

"Victory of St. Garmen"—(Haydn Choral Society—Chicago.)

KARLETON HACKETT (Chicago Evening Post)

"Reese R. Reese sang with understanding of the story and vigorous utterance."

MAURICE ROSENFELD (Chicago Daily News)

"The Haydn Choral Society gave its first concert of the season with members of the Chicago Symphony Orchestra. Alma Peterson, soprano, and Reese R. Reese, baritone."

"The Shepherd of the Delectable Mountains"—(Carnegie Music Hall, Pittsburgh.)
(Vaughan-Williams.)

FERDINAND FILLION (Conductor Fillion Ensemble)

"Your singing of the 'Pilgrim' was not only authoritative but had great color and dramatic fervor."

HARVEY B. GAUL (The Pittsburgh Press)

"Reese R. Reese seems to be the preferred man for premieres, because he is something more than a vocalist, he is a musician. He has a mellow voice, plenty of style and that streak of gold, that makes a man know how to produce effects."

T. CARL WHITMER (Lecturer on "Modern Music")

"Reese R. Reese gave a finely conceived, intensely pulsating, deeply moving, creatively wrought interpretation of the part of the 'Pilgrim' in Vaughan-Williams' much alive and significantly original work."

"The Simoon," Desert Drama—(First Performance National Meeting, League of American Pen Women.)
(Genet-Seton.)

MARIANNE GENET (Composer and Accompanist)

"Mr. Reese is unquestionably the singer I would choose for the premiere of my composition. His great understanding, vocal equipment and the beauty of his interpretive art are ideal."

GRACE THOMPSON SETON (Librettist—past President League of American Pen Women)

"Is it not wonderful to have so splendid a singer with us for the premiere of 'The Simoon'?" (National Meeting, Willard Hotel, Washington, D. C.)

"He is a singer of merit. His voice is of ingratiating texture and it has plenty of power; this latter used with discretion, as it should be. He is a singer possessing both taste and intelligence, as well as skill in the employment of his vocal resources."—James Rogers, Cleveland Plain Dealer.

"His voice is characterized by richness of tone quality and his evident sincerity and devotion, dignified and commanding stage presence, and fine interpretation profoundly impress his audience."—Tiffin, O., Advertiser.

"The concert of the Women's Welsh Club of Pittsburgh, given in Carnegie Music Hall, was an artistic triumph. Reese R. Reese was in excellent form and his numbers spiritedly rendered. He is truly an artist. His interpretations were artistic and of radiant brilliancy."—The Druid, Pittsburgh, Pa.

"I admire your great talent."—Franco Poudouf, Nice, France.

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German Opera

(Continued from page 7)

DIE WALKÜRE, JANUARY 16

Every performance of the German Opera Company is better than the preceding one, Die Walküre on January 16 being notable in artistic effect. Mary Diercks, Magdeburg soprano, made her debut as Brunnhilde, with a voice at once powerful and colorful; Richard Gross, whose voice has sonority, which he combines with dramatic stage-action, sang Wotan; Anna Scheffler-Schorr as Sieglinde, was a notably earnest and capable singing actress; Willy Zilken, as Siegmund, gave prodigally of his tenor; Karl Braun was a dramatic Hunding, and Metzger-Lattermann a majestic Fricka. The singers all showed thorough acquaintance with their roles, at times approaching sublime effects in voice and attitude. Edna Zahn, who began the series as Woglinde with the opening phrases of Das Rheingold on Monday, again showed her fine capacity, this time as Gerhilde; indeed, all the Valkyries shone throughout the performance. Conductor Dr. Rabl evidently has won the hearts of his orchestra, for they cheered him as occasion offered; he guided all things with watchful eye and capable baton, and a large audience applauded with vigor.

DIE WALKÜRE, JANUARY 17

In the second Walküre performance on Thursday evening, Johanna Gadski was the Brunnhilde, which probably accounted in large measure for the plentiful attendance on hand. As at her first appearance as Isolde, on Monday, Mme. Gadski was in capital voice, the Ho-jo-to-ho ringing out fearless and clear, as it did when she sang the Valkyrie call years ago at the Metropolitan. There was a new Sieglinde, Juliette Lippe, a statuesque and ample-voiced lyric-dramatic soprano, who furnished moments of genuinely enjoyable singing, and showed a thorough knowledge of the demands of the Wagnerian style. In other respects the cast was identical with that of the Wednesday performance. Ernest Knoch was the capable conductor.

SIEGFRIED, JANUARY 18 (MATINEE)

The Friday matinee performance brought a performance of Siegfried, which, in many respects was the best production thus far given by the German Opera Company. The principals were effective, without exception, while the orchestra is gradually becoming "played-in," and is delivering much smoother and more precise work than at the opening of the season.

Hans Taenzler, the titular hero, was, despite an indisposition, which was announced to the audience, eminently satisfactory in his conception of the role; as the performance progressed the voice cleared and the tenor did some of the best singing that has been offered by the company thus far. The Brunnhilde of Mary Diercks was on a par with that she offered in Die Walküre on Wednesday, which is substantial praise. Waldemar Henke was an effective Mime; Marcel Salzinger a satisfactory and dignified Wanderer; Werner Kius took good care of Alberich, and Albert Marwick was a stentorian Fafner. Mme. Metzger-Lattermann, as Erda, and Dorothy Githens, as the forest bird, contributed pleasurable singing. Mr. Knoch conducted with his customary authority.

Clarence Johnson in Recital

Clarence Johnson, basso, artist-pupil of Edwin Johnson, well known teacher of voice, appeared in recital for the Debussy Club of New York at the Pythian Temple on December 30 last. His program included numbers by Schumann, Brahms, Goetz and Debussy. He was enthusiastically received by a large audience, and displayed a voice of fine quality, with sufficient power.

Mr. Johnson is soloist at St. Matthews Church of Brooklyn, N. Y., and the Church of the Cenacle of Richmond Hill, N. Y.

Katharine Goodson a Sensation in Budapest

Katharine Goodson has deepened the great impression she made last year at the Budapest Philharmonic concerts under Prof. Dohnanyi. She performed there recently twice within a week, doing first the Brahms quartet in G minor with the Waldbauer String Players, afterwards appearing in recital and winning an overwhelming reception from the public and critics. His excellency the British Minister, together with Lady Chilton and the whole of the British Legation were present at the concert.

Maazel's Debut in Prague

Maazel's sixth European tour, which includes practically every important city, is so completely booked that he has had to postpone until next season a tour of twelve additional concerts in Spain. Another unmistakable success scored by Maazel on this tour was at his recent debut in Prague, when he appeared as soloist with the Czech Philharmonic Orchestra and was given a stirring welcome.

Maurice Frank in Boston

Maurice Frank informs the MUSICAL COURIER that he is artistic director of the National Opera Company of Boston, now incorporated, and his associate is Charles Davis. Because of the success of the recent season in Boston, according to Mr. Frank, and at the request of many patrons, a longer spring season is now being arranged. Details will be announced later.

Miami "Wild" About John Charles Thomas

F. C. Coppicus, of the Metropolitan Musical Bureau, has received the following self-explanatory telegram from the Manna-Zucca Music Club: "Miami, Fla.: John Charles Thomas concert a veritable triumph. Greatest ovation ever given in Miami to any artist. Was recalled innumerable times and obliged to add fourteen encores. All Miami wild about him. He was at his best and that was marvelous."

Giannini's Success

The Daniel Mayer office is in receipt of the following cable from Mannheim in reference to Dusolina Giannini's operatic performance there: "Aida and Cavalleria at Mannheim tremendous triumph. Audience stormed."



Kaufmann & Fabry photo
Luncheon Given at the Palmer House, Chicago, on January 12, 1929, during the Sixth Annual Conference of the Civic Music Associations, as Promoted by the Civic Concert Service Inc.
(See story on opposite page)

Sixth National Conference of Civic Music Associations Held in Chicago

150,000 Concert-Goers Are Represented Through Their Delegates

CHICAGO—On January 10, 11 and 12 the sixth annual conference of Civic Music Associations was held at the Palmer House, in Chicago. The delegates represented associations which were organized for the Civic Concert Service, Inc., of Chicago, under whose auspices these annual national conferences are held.

On Thursday the sessions were given over to a free, frank and intelligent discussion of artists. It is interesting to note that there is a new era in the concert field, brought about by the injection of the Civic Music Association plan. Its progress and success are due chiefly, to the fact that these national conferences made possible the first and only convention in the world of the buying committees for concerts. This is the only assemblage in the history of concert-giving which gives a voice to those who pay the artists. The talent conference, therefore, is one that is handled "without gloves." Artists are discussed not from the standpoint of the music critic, but rather from the standpoint of the audience who pay to hear the artists. Practically every artist giving concerts was discussed during these talent sessions—always with one question from the chairman:—"What was the result upon the audience?"

To sum up the talent conference, it was brought out that one of the reasons why the Civic Music Associations have had such rapid growth and have reached such predominant influence in the concert field, is because they have taken the choice of artists out of the hands of a few and have placed it in the hands of the many, advising the artists to arrange their programs for the audiences and not for the critics. The list of artists made up by the delegates consisted of those artists who had been endorsed by audiences and recommended to their Civic Music Associations.

On Friday morning, the conference was formally opened with an address by Dena E. Harshbarger, the originator of the Civic Music Association plan. Miss Harshbarger brought out, in her talk, the goal of the plan: Universal Appreciation of Good Music. She stressed the necessity, in developing music appreciation, of divorcing music from the artist—that is, putting music first then the artists, through whom music in its various forms is expressed. In building audiences, the importance of the artists giving the people in their programs what they need and want, was stressed; and in this connection was brought out the fact that newspaper criticisms have small place in developing audiences—that it is not what a few critics think of a program, but what the majority of the audience think of it that counts and affects the growth of the audience. The principle of Civic Music Service, Inc., is based on the democratic tastes and desires of the public, rather than on standards set by a few. Miss Harshbarger stated that Civic Concert Service, Inc., would remain true to its ideals, irrespective of what booking agents might wish, and that they would never enter into any agreement with people booking talent which would compel them to accept any artists these people might send them—that they would always say to the public, "you get the money—we will see to it that you get any artist you pay for."

The three remaining sessions, under the able and constructive guidance of Ward A. French, Vice President and Field Manager of Civic Concert Service, Inc., was turned over to the discussion of the local problems, which are similar in all cities—such problems as work for the continued success and permanency of membership in the cities in which the plan is in operation. Reports were given which showed conclusively that through the plan, as promoted by the Civic Concert Service, Inc., of Chicago, the membership remains permanent from year to year, new members being gradually added.

On Friday evening the entire delegation was entertained at a gala performance of the Chicago Civic Opera Company, as guests of the Civic Concert Service, Inc., the program consisting of the second act of *Carmen*; Garden scene from *Faust*; and third act of *Samson and Delilah*, presenting Edith Mason, Charles Hackett, Cyrena Van Gordon, Charles Marshall, Coe Glade, Antonio Cortis, Jose Mojica, Cesare Formichi and Virgilio Lazzari, together with full ballet, and Giorgio Polacco conducting.

The conference came to a close on Saturday noon with a luncheon to the delegates. At the speakers' table were eighty prominent guests, including artist managers, impresarios from various cities, men prominent in the world of business and internationally famous artists. Each of the artists was introduced by Miss Harshbarger and the speakers of the day were: Dr. Charles Mayo, who spoke of the advancement of civic music in Rochester in the last few years and the growth of appreciation of good music on the part of organizations of all sorts; Leslie Buswell, who pointed out the importance of fitting the program to the audience and expressed a conviction that America is beginning to take a real place in the world of art; Samuel Insull, who spoke of his personal interest in the movement of civic music, as promoted under the Civic Music Association plan, and told of his experiences in connection with presenting the Chicago Civic Opera to the employees of the local public utilities. The performances, under their auspices, are given on Sunday nights and the house is filled on these occasions. He spoke of how this plan had brought about remarkable growth of self-education on the part of the employees—that, while in the beginning they knew little about the operas or the artists they would like to hear; now they have very definite ideas in choosing both the operas and the artists for their performances. As one "with some knowledge of the response of the public at the box office,"—which after all, he said, was to be considered as primary—Mr. Insull stated that we are dependent today as we have been for generations, on the great Italian composers. The operas that the public call for today he said are *Aida*, *Tra-*

viata and *Trovatore*. He felt this was the case the world over. His idea is that the operas should be in English for the English artists; French for the French artists and Italian for the Italian artists, etc.

At the close of the luncheon, Miss Harshbarger was presented, in behalf of the artists, with a beautiful silver punch bowl. Samuel Insull, in a very clever presentation speech, voiced the consensus of opinion in regard to the remarkable work which has been accomplished by Miss Harshbarger and her associates. (See cut on opposite page.)

Rochester's Musical Future Now Assured

George Eastman Works Out a Plan Whereby Orchestra Is Placed on New and Firm Basis

ROCHESTER, N. Y.—The future of Rochester's musical interests, which has been in doubt since the announcement was made that the Eastman Theater had been leased to the Publix Corporation, is placed on a new firm basis through a plan worked out by George Eastman and the Eastman School of Music. Before a meeting of the Eastman Theater Subscribers' Association, Mr. Eastman outlined a program for the maintenance of a Civic Orchestra of forty-eight players, which will give sixty concerts a year, and to which other players will be added to form the regular Rochester Philharmonic Orchestra, which will continue to give a season of winter concerts in the Eastman Theater, under the direction of Eugene Goossens, as it has for the last six years.

The Civic Orchestra will bring into being a new musical enterprise. With the passing of the Eastman Theater, as a moving picture house, into Publix hands, the great Eastman orchestra, which has been an outstanding feature of the theatre, will fall into a secondary position. Although the new management will retain the orchestra intact for the overture to the regular program, it will have no part in the accompaniment to the picture program, owing to the introduction of the "talkie" musical accompaniment. Hence, it was a problem to decide what to do with the orchestra.

Mr. Eastman's new plan is taken as an answer to that problem. Of the sixty concerts to be given by the Civic Orchestra, half will be given free in the city high schools for the benefit of the students, and the other half will be given Sunday afternoons, with an admission charge of twenty-five cents.

To meet the cost of this extensive orchestra program, which is estimated at \$260,000, the following allotment has been worked out: Eastman School of Music, \$75,000; Eastman Theater Subscribers' Association, \$70,000; a new Civic Music Association, \$60,000; Board of Education, \$40,000; admission receipts, \$15,000.

An interesting feature of this program is that the \$40,000 appropriated by the Board of Education is approximately the sum that will be paid to the city in taxes on the Eastman Theater as it becomes a commercial theater under Publix management. In the past it has been exempt from taxation because it is owned by the University of Rochester and was classed as an educational institution. The new Civic Association listed above is to be really a new citizens' organization, to be underwritten by popular subscription. A campaign to raise the \$60,000 allotted to it will soon be launched.

Mr. Eastman's announcement set at rest disquieting reports that the city was to lose its Philharmonic Orchestra, and with it most of the musical advances it had been making in recent years. On the contrary, the future seems brighter than ever. Eugene Goossens, conductor of the Rochester Philharmonic, supplemented Mr. Eastman's remarks with his own views on what the new program will mean. He predicted that the new Civic Orchestra will be one of the finest ensembles of the kind in the country, because it will be made up of picked men and it will devote its time entirely to concert work. Mr. Goossens spoke in the most hopeful terms of Rochester's musical future and repeated his own pride in being associated with it.

The transfer of the Eastman Theater into strictly commercial hands, so far as the picture programs are concerned, took the city by surprise. It seemed at first like a collapse of the fine ideals on which it was built and which have been maintained in spite of all competition. Mr. Eastman, however, insists that the new policy will mean greater opportunity for the development of the city's musical interests, because it will relieve the University of Rochester of the management of the theater, which has been operated at a loss for several years. By the contract with the Publix people, the regular concert programs of the winter season, which have always been given in the Eastman Theater, will continue to be presented there, and the annual spring visit of the Metropolitan Opera Company will also be included, as usual.

The management of the concert season, which has been in the hands of the theater in past seasons, is now given over to the Eastman School of Music, which will have full charge of all the Eastman musical activities in the future. Arthur M. See, secretary of the school, will be made musical manager. Although the Publix management has already taken over the Eastman, the musical season, with concerts on Friday evenings and Philharmonic concerts on Friday afternoon, will continue as scheduled through the season. H. W. S.

News Flashes

Gigli Acclaimed in Hazleton

(By special telegram to the Musical Courier)

Hazleton, Pa., January 20.—Gigli triumphs again here at Hazleton. Theatre filled to capacity. Applauded during the entire program and re-engaged for next October. This evening the large official banquet was held with all city authorities present. A. G.

Another Louis Persinger Pupil Wins Success

(By special telegram to the Musical Courier)

Winnipeg, Man.—Kayla Mitzl, a Louis Persinger pupil, scored a big triumph in home city on January 16. A. Alldrick, Tribune critic, says that not since Erna Rubenstein has he heard anything comparable to her. Kayla has genius. He thinks another and perhaps even greater Kathleen Parlow in process of developing. All fundamentals of Bruch G minor realized with utmost clarity and time and again ecstatic heights were soared. Manitoba Free Press says she played with dexterity, power and interpretive insight allied to genius. A. A.

Gracey to Appear with Philadelphia Grand Opera

The distinction of being one of the youngest baritones ever to make his debut on an American operatic stage goes to Stuart Gracey, who will appear with the Philadelphia Grand Opera Company on January 24 in *Faust*, singing the role of Valentine.

This will mark this young artist's first appearance with a major American opera company, and his first performance with the Philadelphia company, with which he will sing for the remainder of the season.

Although now only twenty-five years old, young Gracey comes to the American stage with a record of interesting work, begun in Rochester four years ago when he appeared with the American Opera Company in *The Barber of Seville*. At that time he was selected by George Eastman as one of the first ten members of that operatic group. Following a period of study in Italy, he made his European debut at Naples in the fall of 1926, singing the leading baritone role in *I Pagliacci*.

Stuart Gracey's debut as a baritone is given added interest because of the fact that he was considered a child prodigy of the violin at the age of nine, and when a little older, he won the highest scholarship conferred by the Ithaca Conservatory of Music. Before he was fifteen he had given



STUART GRACEY, who will sing Valentine in *Faust* with the Philadelphia Grand Opera Company on January 24.

many violin recitals, playing such works as the Mendelssohn concerto, the Wienawski D minor concerto, and the Lalo Symphonie Espagnole. He did not give up his violin in favor of singing until several years later.

Marion Claire Weds Henry G. Weber

Marion Claire, beautiful young lyric soprano of the Chicago Civic Opera Company, and Henry G. Weber, one of the conductors of the same organization, were married on January 21. After a short honeymoon trip the couple will rejoin the company in Boston on January 28.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4599, 4591, 4592, 4593, 4594, 4595.
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

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For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Cover for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK JANUARY 24, 1929 No. 2546

In music, revolution does not necessarily mean evolution.

An influenza epidemic is the doctor's gain and the opera houses's loss.

"It is much easier to be critical than to be correct," said Disraeli. Many music reviewers, however, are both.

A good memory is one that enables us to remember good music a long while and to forget poor music almost immediately.

We shall not reveal the name of the impresario who said: "You can do anything with concert and opera performers if you only flatter them sufficiently."

The Evening Post uses the caption: "The Musical Situation on Broadway." The only strictly musical situation on Broadway is the Metropolitan Opera House.

Barnard College has just had a recital of ancient music. No, not Alexander's Ragtime Band, All Coons Look Alike to Me, and Lamb, Lamb, Lamb, but music written for the harpsichord of the eighteenth century.

One of the main incentives to young but untalented modernistic composers is embodied in a remark heard from one of them as he was leaving a recent concert of the music of the moment: "If those fellows can get away with it, I guess I'm on the right road."

Hardly had the Peace Pact been duly signed, sealed, and delivered recently all over the world that counts, along comes Johnny Strikes Up the Band and pokes fun at American jazz. What is Germany trying to do? Start things all over again?

Operatic news of staggering importance to our women comes from Paris. The Associated Press reports that the New Year has brought to the Grand Opera a reversion of former fashions, ground length skirts, fitted bodices, and long kid gloves now being in plentiful evidence each evening at the Paris temple of lyric delights. The feminine opera goers of New York and Chicago are in distress and even the most seductive music from the stage and orchestra cannot stop them from thinking that even if they made hurried purchase of long kid gloves, it would

take days and days for dressmakers to fabricate long skirts and bodices fitted to the figure.

The reducing fad has got us at last. We, too, intend to reduce from now on. As a start, we shall reduce at once the quantity of modernistic music to which we intend to listen hereafter.

In characteristic vein, Punch (London) comments on the retirement of a man who had held the post of organ blower at a village church for half a century with the reflection: "We understand that he got his second wind years ago."

Willem Furtwangler's refusal of the Vienna Opera directorship was met with joyous approval upon the popular conductor's return to conduct the Berlin Philharmonic. Audience and orchestra joined in a great tribute to a great leader.

Last Saturday evening, all musical roads led up to Carnegie Hall and the Metropolitan Opera, the former housing Honegger in a Philharmonic concert of his compositions, and lyrical temple giving room to Krenek's reigning European operatic sensation, Johnny Strikes Up the Band.

Honegger's Rugby, the football piece, which had its New York premiere a few days ago, failed to score a decisive goal against the critics. Their chief complaint was the lack of pictorialization in the work, for which the composer gave out no "program." As Samuel Chotzinoff remarked pitifully in The World, the listeners had difficulty in finding the ball.

It has always been current belief that musicians are bad business men, and that they do not know much of anything outside of music. In reputation—Jerome Kern's collection of rare books is being auctioned off at Anderson's art rooms in East 59th Street, and the uncompleted sale has totalled close on to a million dollars. If Schubert had had a practical kern-el he might have left more to posterity (in a material sense) than his immortal masterpieces.

Little Yehudi Menuhin, the phenomenal boy violinist, has been presented by a philanthropic New York gentleman and his wife, with a Stradivarius violin said to be worth \$60,000. It is a fine gift and given in a highly desirable cause. The boy has a marvelous talent because he appears to possess not only baffling facility with fingers and bow, but also a soul and mind capable of the loveliest musical flowering. Menuhin, whose artistic future is in excellent guiding hands, seems certain to prove a worthy companion to his new Strad.

Most welcome to her many American admirers is the good news that Katharine Goodson, the English pianist, will return here for a tour from January to April, 1930. Miss Goodson's recent successes in Europe have been so pronounced that they attracted widespread attention. The most reliable critics speak of the impressive broadening and deepening of her art as an interpreter. Technically, Miss Goodson always ranked exceptionally high. She is apparently one of those true musicians who do not remain satisfied merely to conquer the keyboard, but feel that they have not reached their finest goal until they become veritable exponents of the intentions of the composers they represent. Miss Goodson has such a message to proclaim and its sounding here in 1930 is awaited with warm interest by those who remember her from former seasons as a pianist intensely earnest, impulsively temperamental, and gifted with a technic of uncommon speed, correctness, and brilliancy.

The Record and Fine Arts Guide, December, 1928, issue—a little magazine that is published in Houston, Texas—has an article entitled America—A Nation of Consumers, Not Producers of Music.

America is certainly a nation of consumers, not producers of music. That is a thing that no one can deny, and when we read, "Do not push that button; in place of that go to Mary and give her your hand and let her know that you think she will some day, by persistent effort, be one of the few coming producers of America. Be an uncompromising patriot. You will be if you give your child lessons so that he or she may be one of our few coming producers, etc., etc.," we are inclined to agree, though we do think that the writer is extraordinarily optimistic.

On the other hand, when we read "The musical spirits of Grieg, Liszt, Waggoner (sic!), Schubert, etc., etc.," we wonder if the author of this article is quite qualified to issue mandates on any subject pertaining to music.

OPERA IN ENGLISH

The subject of Opera in English again has been brought to the light of day by an extended letter contributed to the Times of December 23 by Marion Sanford-Tefft, who offers some extraordinary arguments for opera in English, and American opera—that is to say, opera by American composers. He (or she) says: "Any one who has heard such of the more popular foreign operas, as, for instance, Cavalleria Rusticana, and heard them repeatedly, must have noticed how greatly they have improved by repetition"—which strikes this writer as being just the opposite of the truth. Further on he (or she) says: "Correspondingly, if American successes such as Deems Taylor's The King's Henchman, Charles Wakefield Cadman's The Witch of Salem, Victor Herbert's Natoma, and Horatio Parker's Fairyland were given the same constructive opportunity, they too would continue to improve and would become a stable paying investment to their producers"—which statement would be quite acceptable but for the inclusion in the list of Parker's Fairyland.

In The Times of December 30, Otto Kahn answers this communication by offering a few paragraphs from a statement which he issued some time ago as chairman of the Metropolitan Opera Company. Among other things, Mr. Kahn says, truthfully of course:

"(1). Every opera loses, and is bound to lose, by having the text to which the composer set the music twisted into the sound and rhythm of a different language.

"(2). In the case of many of the older operas it is in some respects a positive advantage if the text is not literally understood by American audiences with their quick and strongly developed sense of humor. The English language does not lend itself to the inanities and flowery sentimentalities of many of the texts of the older operas. Some things to be found in these texts are so utterly trivial or downright silly that they could not but strike the American listener as ludicrous. As it is, these stark absurdities pass by, either unnoticed, because of the foreign language in which they are uttered, or to the extent that they are understood they pass by nevertheless because you can sing these things in the melody of Italian sound with impunity which strike one as sheer drivel when expressed in English.

"(3). Opera will become a thing rooted in our own soil, not when and because it is sung to translated texts, but when and because Americans successfully compose operas to English texts.

"(4). Under the system of presenting operas in the language in which they were composed, we have the greatest singers throughout the world to choose from. . . . Many American artists with whom I have had occasion to discuss the subject have told me that they would rather sing in Italian than in any language, even their own native tongue, and I do not know of any American artist among those engaged at the Metropolitan who prefers the system of translated opera to the existing system. Some of us did our best to get Caruso to learn to sing in German some of the lyric tenor roles in the Wagnerian operas, such as Waltham von Stolzing, Lohengrin and Tannhäuser. He tried conscientiously, but he simply could not master the task. The very timbre and quality of his voice, the style of his singing, changed when 'translated' into German. When he appeared at German opera houses he sang in Italian, while the rest of the company sang in German.

"(5). The argument frequently heard, that opera in France, Germany and Italy is sung in the language of those respective countries and, therefore, we here should follow the same practice, is wholly fallacious. In those countries they simply cannot afford the expense which is necessarily involved in the system prevailing at the Metropolitan and Chicago Operas and at the Royal Covent Garden Opera in London of presenting operas, generally, in the language in which they were written.

"(6). By all this I do not mean that I am opposed indiscriminately to the theory of translated opera. I am opposed to it as applied to the Metropolitan. . . . Those advocating opera sung exclusively in English voice a sentiment which deserves and demands sympathy and respect. I hope they will succeed in establishing organizations in New York and other cities which will be devoted to the realization of that purpose and at the same time will be much needed training and testing grounds for American singers. The late Oscar Hammerstein tried to do so for a period of a few months and failed. My associates and I tried it at the Century Opera House and failed. Yet the attempt ought not to be given up. It ought to be persisted in, and I for one shall be willing and glad to cooperate, financially and otherwise, if a soundly planned, intelligently directed and responsibly sponsored effort is again undertaken to that end."

It is amazing that any one would care to answer such an obviously well conceived, intelligent and unbiased statement as this of Mr. Kahn, yet Eleanor Everest Freer and Ralph H. Korn, both of them rush into print in The Times of January 13. They add, however, nothing to the argument that is either important or convincing.

Is it not a fact that Americans care far more for high class performances given by world-famous artists than they do for the question of language? Is it not also true that Translated Opera has never been tried in America under those conditions? If and when that becomes possible (if ever), will the public care?

Variations

By the Editor-in-Chief

In the January issue of *The Sackbut* (London) there is an article by John F. Porte called "Deems Taylor: An American Hope."

Mr. Porte has words of pleasant praise for the earlier compositions of Taylor, but loses himself in heated admiration over *The King's Henchman*, concerning which he writes: "Nothing like it has ever come from an American pen, and very little superior to it has come from Europe since Wagner gave us *Tristan and Isolde*. . . . Page after page of the American's work vibrate not only with color and passion, but with genuine musical strength and no little poetry. Moreover, the harmonic structure is bold and revolutionary in its bearing."

It is unusual for such words to spring from England regarding an American piece of music that is not jazz, and our one hundred per cent. tonal patriots should be pleased immeasurably.

It is doubtful, however, whether Mr. Taylor himself, who is a modest and sensible man, believes that his *King's Henchman* ranks in a class with *Tristan and Isolde*.

Since that work first blazoned its epochal strains to the world, Europe has offered also operas like Eugene Onegin, *Manon*, *Le Jongleur de Notre Dame*, *Pique Dame*, *Boris Godunoff*, *Samson and Delilah*, *Sadko*, *Coq d'Or*, *Cavalleria Rusticana*, *Carmen*, *Pagliacci*, *Herodiade*, *Werther*, *Thais*, *Haensel and Gretel*; and the output of Puccini, Giordano, Pfitzner, Richard Strauss, and various modernistic heroes; to say nothing of *L'Amore dei tre Re*, *Aida*, *Otello*, *Falstaff*, and—Wagner's own *Meistersinger*, *Parsifal*, and cycle of *Der Ring des Nibelungen*, the last named containing those inconsequential trifles known as *Rheingold*, *Walkure*, *Siegfried*, and *Die Götterdämmerung*.

Than Taylor there is no greater admirer of Wagner, and our American composer has admitted that if his *King's Henchman* is modelled after any pattern, it is that of the immortal Richard.

One is glad to concede, however, that Taylor's opera is the best which has come from an American pen and that it has color, musical strength, bold harmonic structure, and the poetry for which its subject makes demand.

That is a large list of musical virtues for any opera, and it is an extraordinary list for an opera by an American.

I am among those who believe in Taylor's talent, and who feel that when he finishes his second opera it will be found to come nearer to greatness than is the case with *The King's Henchman*.

A writer in *The Nation* (January) bemoaning the lack of present day composers with true creative genius, says that the world "badly needs the appearance in some attic, of another Schubert, or Beethoven, or Tchaikowsky."

Firstly, Tchaikowsky was born of fairly well to do parents, and not in an attic; and secondly, surprisingly few composers were born in attics anyway.

The *Nation* writer could convince himself of both facts by looking up in some reliable biography of musicians the locations and circumstances of their birth. The romantic theory that great music springs chiefly from poverty and suffering has been disproved long ago.

Bach and Mozart achieved some of their highest flights of inspiration when all was well within the domestic circle and the larder held more than enough for the family needs. Beethoven had countless happy moments when he roamed his favorite meadows and woods and it was there that many lofty and even merry musical ideas came to him and were jotted down in his note books. Brahms always lived in comfortable circumstances. So did Schumann. And Liszt.

Wagner felt the pinch of poverty only during his short Paris period. Later he always knew where to borrow, wheedle, and command money when he needed it. Richard Strauss never was poor. Verdi's greatest operas came into his mind after he had gained wealth. Puccini did not find it difficult to give the world *Tosca* and *Madam Butterfly* after his *La Boheme* had begun to bring him appreciable returns. Mendelssohn and Meyerbeer had rich relatives upon whom they could draw until their music began to earn large incomes.

Chopin's parents gave him plenty to eat and a good education, and his youth, as in fact most of his life, was spent in aristocratic surroundings. It was only in his last days that poverty approached Chopin and

even then sympathetic friends assisted him lovingly. Grieg composed dozens of important works while his royalties poured in from publishers. Debussy had a palatial home when his period of epochal creative activity began. Dvorak was at the peak of his prosperity when he wrote *The New World*. Massenet and Saint-Saëns seemed to be composing at their greatest degrees of talent and capacity in the years of their most pronounced prosperity. Bizet and Gounod were not hungry or unhappy when *Carmen* and *Faust* burst upon the world.

And the record could be extended to even further lengths if more evidence were necessary. It appears then, that great music may be written successfully without an obligato of door-scratching by the proverbial wolf.

There is not even proof that Schubert ever went hungry—although history tells much of his thirst. The pictures of the composer show a chubby young man with full cheeks and a bit of a paunch. He had a number of friends who lived in comfortable homes, where he could at all times have stilled any gnawings of hunger and any pangs of thirst. Recent biographies of Schubert, based on newly discovered and verified facts, indicate again that while the genius was writing his immortal works he spent many of his leisure evenings very happily with his cronies, singing, discussing art, and doing more than merely gazing upon the distilled juice of the grape. It is reasonable to suppose that there was also something to eat on those occasions.

A heart broken gentleman, L. C. Ovens, writes to *The Sun* as follows:

I have no melancholy baby. My girl-friend is not a cutie nor a sweetie-pie, and she has not got You Know What. Her eyes are not an azure blue, nor yet a lonesome brown, but a silly shade of green, like a mildewed loaf of nut-bread. I do not know any clowns personally, and I have never seen them laughing when their hearts were busy breaking. I cannot hear the birds and bees, the flowers and trees down on their knees calling me home. A tree, I should imagine, would look peculiar anyway, on its knees. I do not long to return any place, and wouldn't have the price to get there if I did.

I have never heard temple-bells ringing, except once when there was a fire on Main street. My sweetheart has never turned me down, I have never been half-way to Heaven, nor in the other direction either. My heart was not broken when my sweetheart went with somebody else, and I can't seem to miss her since she went away.

SO I GUESS I CAN NEVER WRITE A POPULAR SONG-HIT!

Joseph H. B. Joiner has resigned his position with Wm. Knabe & Co. and now is director of the artist department with Sohmer & Co.

A bet awaits Mr. Joiner, at the desk of the writer of these lines, that in spite of his change of location he will continue to hear some of these sayings around the warerooms:

"How little cash do you require and how many installments will you allow?"

"Will you please play the Pathetic Symphony on it, so I can hear the tone?"

"Haven't you got any in sort of reddish colored wood?"

"What's that pedal got a rag around it for? Is it broken?"

"Do you give a piano stool with it?"

"Is the cover strong enough to hold a brass lamp and framed photographs?"

"The bass doesn't sound enough like bells."

"Does it always show finger marks like those?"

"Don't you consider that Ramona has heart interest for just a popular tune?"

"Can you have the piano at my home in an hour?"

"Do you know what's playing at the Opera to-night?"

"Does Segovia give his recitals on your piano?"

"Which sounds better on a piano, sharps or flats?"

"It needn't be one of the best, if you can give it to me cheaper. I don't play, myself. I just want it for musical friends."

"No, thank you, I don't care to buy. I made an appointment with a friend to meet me here, and I thought I'd like to listen to some music while I'm waiting."

"Could you give me the addresses of some other piano houses so that I could look around before I make up my mind?"

Paul Davis, Inc., of 33 West 42nd Street, sends

the attached valued typewritten press matter which I reprint with deep pleasure:

Manuel Millet, a Spanish dramatic baritone, makes his appearance in Carnegie Hall on the evening of February 18. From reports of his stay in Ostend last summer, he is indelibly identified as the Rudolf Valentino of the concert world. This Spanish cavalier is now sitting in his retreat at Point Loma, California, recovering from flu and the summer's wear and tear.

Despite the fascinations of lovely ladies, Millet aspires to live for art alone. His course of training in California includes much swimming and fencing, besides his vocalizing, to condition him for the New York concert. The last time he sang here, he rose from bed, against the orders of three doctors who were treating him for acute laryngitis. Yet, with this handicap, one reviewer hailed him as the "Babe Ruth of the baritones." Unfortunately, Millet didn't know much about America, and thought it was Baby Peggy he was compared to so he dashed off to Spain by the first steamer.

Last summer, however, after triumphs in Paris, Madrid and Rome, he showed the criticism to an American, who assured him it was the highest praise. Now he returns to New York, again attempting an American tournee.

Johnny Strikes Up the Band, which is the titular English alias of Jonny Spielt Auf, had a glamorous premiere at the Metropolitan Opera House last Saturday evening.

The work was found to be only partially what the European publics and critics have said it is, and what they have said it isn't.

All the foreign opinions and analyses were printed in these columns for the past two seasons and an added critical estimate may be found on another page of this issue of the *MUSICAL COURIER*.

I do not feel in the mood today to pen a lengthy screed about Johnny, or Jonny, except to say that the piece appeared to me to be a cinematographic opera libretto with music constructed rather than composed. It is artificially modernistic musical construction superimposed upon melodic themes unusually commonplace even if catchy in the popular sense.

To call Krenek's work a jazz opera is to be ignorant of the nature of jazz and of its manner of expression. There is no sincere or convincing jazz in the new opera; merely some old-fashioned "rag time" syncopations woven about polkas, marches, and waltzes, and a few touches of chords characteristic of our so-called "blues."

The philosophy in the libretto is not profound and resolves itself into the primitive typical moving picture formula that life at present is rapid and that anyone who does not keep up with the spirit of the day and its people is likely to be rudely jarred and put in danger of losing his chance for happiness.

The Krenek conception of the American colored musician is an unintentional caricature. There is no type like him in this country. What Johnny might do in Europe, where the color line is lax, is one thing; in America, however, he does not act at all like Krenek's simian hero.

And furthermore, who ever heard of an American colored person with the name of Jonny, or even Johnny?

Such matters as the foregoing do not at all outweigh the sense of movement, of comic satire, of exhilaration, and even of downright fun, in this unconventional opus by Krenek.

It is an attempt at something different in opera, a parody of the general artistic superficiality of our period, and as such the Metropolitan is to be commended for bringing it to the attention of opera goers in New York.

Krenek's experiment is crude but may point the way for our own Carpenter, Converse, Sowerby, Chasins, Gershwin, Hill, and others who have dabbled classically with jazz. As an eloquent idiom for operatic expression it still awaits convincing demonstration.

Earlier in the season something was said in the *MUSICAL COURIER* about the plan of Georges Barrere, the flutist and conductor, to make his well known Little Symphony Orchestra a permanent feature, with annual concert series in New York and elsewhere.

Meanwhile no further news was forthcoming from Barrere and many persons were wondering whether his bold idea had foundered. Not so, however, as the following letter attests:

New York, January 14, 1929.

Dear Mr. Liebling:

It has been most encouraging to get so much help from you people of the press about my scheme. I think I owe you some information about the way I am going along.

Before anything else, let me thank you for your nice write up a few weeks ago. I have now my committee formed and meetings are going on. Money is coming and I hope to be able, in a few weeks, to release a full story of my plan for next season.

Meanwhile I must be quiet in order not to give the impression of a daring dreamer.

And now let me tell you an amazing thing. I am in this country for twenty-three years, seven months, three weeks

and one day . . . and I cannot remember having received at any time a subscription blank for the MUSICAL COURIER. What is the matter with you people? I have to visit friends or clubs to get a sight of your writing. I call that slow. Would it be presumptuous to apply as a regular reader of the MUSICAL COURIER, or do you think I am not yet qualified? Do as you please; my check shall follow. Meanwhile let me wish you a most Happy New Year with all desired luck.

Most sincerely yours,

GEORGES BARRERE.

There is no excuse for the MUSICAL COURIER subscription department's treatment of Mr. Barrere, in forcing him to go to friends and studios in order to read this paper.

Our proud Mr. John Rice, who has been its subscription manager for over thirty years, no doubt assumes that every prominent musician all over the globe is a subscriber to the MUSICAL COURIER. As he should realize now, once in awhile and here and there such a potential subscriber escapes.

A subscription blank has been sent to Mr. Barrere, with apologies and advance thanks.

The staff needed only his reminder as another justification of its long held belief that the best musicians cry for the MUSICAL COURIER.

A Pittsburgh scientist is said to have succeeded in making the smallest light in the world. Many persons always had imagined that the record in that regard belonged to Carnegie Hall, on the occasions of the recitals there of Ignace Paderewski.

It must have taken much thought and invention for the Norfolk (Va.) Ledger-Dispatch to contrive the attached witticism: "One of the most pious churchmen of the times undoubtedly is the man out West who declined to contribute for any but an upright piano for the Sunday school."

All men are not equal, in spite of our Constitution. For instance, there is the man whose wife permits

him to do what he likes of an evening, and there is the wife who drags her husband to nocturnal concerts and operas.

Ima Dodo says she loves Walt Whitman's music and has read every poem Paul Whiteman ever wrote.—*New York Sun*.

Johnson gave it as his opinion that, "No man but a blockhead ever wrote except for money." Now it is apparent who writes the anonymous letters to the compiler of Variations. By the way, said compiler undertakes, if he ever catches the ghostly correspondent, to knock that coward's block off.

There are 300 years in one cosmic day of the universe, says Professor Shapley of Harvard. Suggestion for scientists' convention song: "When you come to the end of a cosmic day."—*New York Sun*.

It really doesn't matter whether or not France is turning out great music. News has it that the country's grape crop last year was 1,840,372,160 gallons.

What with the radio capturing nearly all the best musical attractions, an American's home will soon be his concert hall.

Manfully I resist the temptation to say that Honegger's Rugby, heard here at Carnegie Hall recently, caused no kicks and seemed to reach its goal successfully.

One should not complain about Krenek. His Johnny Strikes Up the Band is as American as an opera by Gershwin would be German, if the latter sought to copy the typical musical mode of that country.

In music everything has improved of late years, except music. LEONARD LIEBLING.

destiny by making it from Pernambuco wood, which comes from South America and is extremely difficult to find with an even and straight grain. The rarity of this wood will always make the best violin bows costly.

It is said that Tourte began his experiments by cutting strips of wood from the hogsheads which came from Brazil filled with sugar. South America was much farther away from France in those days of slow sailing ships, and sugar was one of the few substances imported into France. Where could a poor, young workman, such as Tourte must have been, find Brazilian wood to work on if not in the staves of old hogsheads? Without the genius of Tourte, however, the discarded barrels might have been burnt as firewood and ended their career in smoke. Tourte found as much of a treasure hidden in a stained barrel stave as Michelangelo discovered in a block of marble.

But his bow was by no means finished when he had cut it in its present graceful shape. How did he give it its permanent elasticity? Many a cheap bow has all the elegance of a genuine Tourte, but will not retain the shape for long. It becomes lifeless and straight. The secrets of Tourte are known to some bow makers of today. First, find the right kind of wood; secondly, cut it to the shape desired; thirdly, give it a permanent curve backwards by a long continued and even heating at a low temperature which does not burn it and make it brittle. What is the temperature? How long must the wood be warmed? How far backwards must the bow be bent? Ah! Those are the secrets. There are no secrets in musical composition beyond the selection of the desired notes to put on paper. The difference between a bungling journalist and a Shakespeare consists in selecting certain words from the selfsame dictionary.

A few great bow makers have found out how to make bows after the Tourte manner. They have a system in choosing their woods, in selecting their patterns, in applying heat to the bent bow. Therein lies the whole art of violin bow making. Tourte not only invented the bow now in use; he also discovered how to make his bows endure. Many a fine Tourte bow, after a century of use, is as alert and elastic as when it was first carried down stairs from the old apartment house which was pulled down not long ago to widen a Paris street. C. L.

HOLD EVERYTHING

Hostess: "Mme. Nouveau-Riche, allow me to introduce M. Bangemardski, the distinguished pianist."

Mme. N. R.: "My, but you do look familiar. I must have seen you playing somewhere. In the band at the Ritz, perhaps?"

I See That

Yelli d'Aranyi, Hungarian violinist, was well received in her Boston recital.

Jonny made its debut at the Metropolitan this week. The German Opera Company opened its New York season at the Manhattan with Rheingold.

Benno Moiseiwitsch is married.

The La Scala Opera of Milan, with Toscanini, is to make its first appearance in Berlin.

Arturo Papalardo recently celebrated his fifteenth year of teaching in America.

The Minneapolis Symphony Orchestra made a successful appearance in Chicago.

John McCormack is not to retire from the concert stage as reported.

The Civic Music Associations hold annual conventions in Chicago.

The 1929 Three Arts Series of the Cornish School will start on January 25.

Elijah will be sung for the first time at Union Theological Seminary, January 27, directed by Dr. Clarence Dickinson.

Richard Singer, pianist, gave a recital at the N. Y. School of Music and Arts, January 10.

Ernest Carter, composer of The White Bird, has gone to Germany to collaborate with librettist Halton on his opera Blonde Donna.

Rudolph Fuchs and Harry Fratkan, violinists, are playing Levenson works.

Manuel Millet, Spanish baritone, will give a New York recital at Carnegie Hall on February 18.

Stokowski is guest-conducting in Los Angeles.

Vera Bull Hull has been elected president of the Altrusa Club of New York.

The Miami Symphony concerts under Arnold Volpe are proving very popular.

Wilhelm Bachaus has been elected an honorary member of the Vienna Friends of Music.

Margaret Shotwell, young American pianist, is rapidly achieving a reputation.

Romualdo Sapio discusses Opera in English in this issue.

Alexander Raab, of the Chicago Musical College, has been spending some time in Los Angeles.

Una Bates, English soprano, will make her New York debut at Town Hall on February 12.

Giacomo Quintano has been called a "Poet of the Violin."

Barre Hill is heavily booked for the season. Alexandre Glazounoff is now in Paris by special permission of the Soviet Government.

Obituary

SELMA NICKLASS-KEMPNER

Mme. Selma Nicklass-Kempner, distinguished lieder singer and vocal teacher, died at her home in Berlin, Germany, on December 22, of a heart attack, in her eightieth year.

In her youth Mme. Kempner was an operatic coloratura soprano, and as she matured she became one of the most prized concert sopranos in Germany. She was for many years professor of voice at the Stern Conservatory, and at the time of her death had a large private class of pupils. Among the many excellent artists who studied with Mme. Kempner were, Frieda Hempel, Estelle Liebling, Otilie Metzger-Lattermann, Rose Ettinger, Mary Münchoff, Hannah Butler, Rita Fornia, Gertrude Foerstel and Marcella Roesler.

The deceased is survived by two daughters and a son. Bertha Nicklass-Kempner-Evers a successful Berlin teacher, and pupil of her mother, has taken over the Kempner classes. Emmy Nicklass-Kempner is singing in comic opera in America, and Nicklass-Kempner is also in this country, active as a composer and conductor.

PROF. MARTIN CORNELIUS RYBNER

Prof. Martin Cornelius Rybner, pianist, composer, and for fifteen years head of the department of music at Columbia University, died on January 21 at his home in New York City at the age of seventy-six. Funeral services were held yesterday afternoon in St. Pauls Chapel on the university campus.

Prof. Rybner was born in Copenhagen in 1853, received his education at the Copenhagen University, and studied music at the Royal Conservatory of Music of that city and later at the Leipzig Conservatory. He came to America in 1904 to fill the post at Columbia University, from which he retired in 1919. Prof. Rybner was a brilliant pianist and made many fine transcriptions for his instrument. He is survived by his wife, Mrs. Claudine de Corval Rybner, and a daughter, Mrs. Dagmar Rybner Barclay, pianist, wife of John Barclay, singer.

WILLIAM W. D'ENYER

From Hamilton, Ontario, is reported the death of William W. D'Enyer, prominent vocal teacher, who under the stage name of Frank Reggis, was formerly an opera singer and appeared in a number of productions with Lillian Russell and other stars. Mr. D'Enyer was born in Toronto in 1859 and after graduating from Normal School he entered McGill University as a medical student. But his fine tenor voice attracted so much attention in Montreal that he was persuaded to become a professional singer. When he retired from the stage he taught successfully in New York City for a number of years, later going to Toronto and thence to Hamilton, where he lived for the past fifteen years.

WALTER O. GOLDSCHMIDT

Walter Otto Goldschmidt, pianist, elder son of Jenny Lind, died at his home in London on January 21, at the age of seventy-five. Mr. Goldschmidt for many years partnered Pablo de Sarasate, the great Spanish violinist, on his continental tours. His father, Otto Goldschmidt, was conductor of the Bach Choir, in which his famous wife sang after her retirement from the operatic stage.

TOURTE'S HOUSE IN PARIS

Tourte's house is gone. It was swept aside by the exigencies of modern street traffic which required more space for its increasing volume. The old house, in which Tourte carried on his business and in which he died in 1835, stood in a Paris street which has lost its name, for when it was widened it took the name of the wider street it now lengthens. Violin students of an antiquarian turn of mind may be comforted to learn that the apartment house, of which Tourte occupied the fourth floor, stood where the new station of the Métropolitaine underground now is. The station is called Pont Neuf. It adjoins the new wing of the great department store known as La Samaritaine.

Here Tourte worked till he was eighty-eight, making violin bows all day and descending at the end of the afternoon to fish in the Seine. He was one of those quiet, unobtrusive men whose invention became so universally popular that the name of the inventor is almost entirely overlooked. How many students know that the violin bow as we have it today is entirely the product of Tourte? How many students are aware that the chin rest was invented by the violinist Spohr?

Fame and glory without stint have been given to Stradivarius, though Stradivarius did very much less for the violin than François Tourte did for the violin bow. The violin was practically as perfect in the days of Amati and Maggini as it was after the age of Stradivarius, who merely made a few changes in order to find a certain kind of tone. But François Tourte found the violin bow of his youth a heavy, stiff, cumbersome, clumsy instrument, bent like an archer's bow, outwards in the middle. He reduced the weight of it, thereby liberating the grip of the violinist's thumb. He bent it inwards, thereby giving it a spring which makes staccato possible. He put into the hands of the performer a sensitive, light, springy, strong and elastic bow which permits him to make all kinds of nuances, and avoid the heavy, flat monotony of tone which marred the playing of the violinists who used the ancient bow.

Tourte discovered the best wood for bow making, and he originated the modern method of attaching the hair to the tip and to the nut. He is, in fact, the undisputed father of the violin bow now used by the entire world of violinists.

The ancient bow was made from many kinds of wood, oak being not uncommon. Before the age of steam and iron, oak was the toughest material available for battle ships. The altar screens and benches of the old cathedrals were carved from solid oak. Why should not a wood so eminently valuable be used in the bows of violinists? It was used. Fortunately, however, before battle ships were made of steel, Tourte saved the violin bow from the same

Philadelphia Hears Two Beethoven Symphonies

Conductor Gabilowitsch at His Best and Audience Enthusiastic—Harry Kaufmann and Muriela Ciani Give Recitals

PHILADELPHIA, PA.—Two Beethoven Symphonies were the attractions on the program presented by the Philadelphia Orchestra, conducted by Ossip Gabilowitsch, on January 11 and 12 and also for the fourth Monday evening concert, January 14. Affording perhaps one of the greatest contrasts possible in any one composer's works, the performance of the master's first symphony and his last was fraught with unusual interest. The first is so appealing in its simplicity, and clear, sweet melodies above the uninvolved harmonies; from the opening adagio, through the beautiful andante, sprightly Menuetto and invigorating finale, both conductor and men did excellent work.

Following the intermission came the massive Ninth, with the Mendelssohn Club (Bruce Carey, director) singing the choral parts of the last movement, and four eminent soloists assisting (in the few solo parts)—Jeannette Vreeland, soprano; Nevada Van Der Veer, contralto; Richard Crooks, tenor; and Fred Patton, bass. The first three purely orchestral movements, while well played, were naturally not as impressive as the last, although the Scherzo received a pleasing reading. In the final movement Mr. Gabilowitsch still further demonstrated his exceptional ability, in his splendid conducting of the choral parts, while the chorus gave evidence of the most detailed training under Mr. Carey. The attacks and releases were unusually clear, and the intonation especially true even through the prolonged high parts.

The soloists were superb. Mr. Patton's recitative was delivered in a voice of depth and power, and Mr. Crooks' solo was a memorable one, bringing out the great beauty and richness of his fine tenor voice. Miss Vreeland's glorious soprano soared through the difficult quartet part with delightful clarity, while Mme. Van Der Veer's velvety contralto was easily distinguishable.

Conductor, soloists, chorus and orchestra all were included in the warm applause, and Mr. Carey (who sang in the chorus) was called down to the front, to share in a triumph, in which a large share was due to his untiring work.

PHILHARMONIC SYMPHONY SOCIETY OF NEW YORK

The Philharmonic Symphony Society of New York, with Willem Mengelberg conducting, gave the third concert of the Philadelphia course in the Academy of Music on the evening of January 7. This was Mr. Mengelberg's last appearance in the year.

This occasion was a real musical feast such as the conservative element in a musical gathering could relish to the last bit. Mr. Mengelberg had the audience en rapport from the beginning to the end, even though they listened to three symphonies—Johann Christian Bach's Sinfonia in B flat major, Mozart's Symphony in E flat major, one of the great three composed in 1778, and Beethoven's Seventh.

The Sinfonia, arranged by Fritz Stein, is in three movements—Allegro, Andante, Finale, and it proved of great charm in its crystal clearness and decorative style in the reading given it and the excellent work of the players, with Mr. Labate's solo for oboe in the Andante an outstanding feature.

The Mozart Symphony called forth most enthusiastic applause, and well it might, for it could not have been given a better interpretation; the slow movement of remarkable beauty, the Menuetto about perfect and the entire performance one of the best examples of the classic style, enriched with the experiences consequent upon musical history and knowledge since Mozart's time.

It was in the Beethoven Symphony, however, that Mr. Mengelberg reached the apex in achievement of a really fine concert; for he gave such an impressive reading, with such spontaneous results from his orchestra that this performance of the Seventh will be remembered and used as a medium of comparison for a long time.

HARRY KAUFMANN IN THE RECITAL

A very fine recital was given at the Curtis Institute on the evening of January 9 by Harry Kaufmann of the piano department of the institute, as the fourth faculty concert of the season.

As usual, a large body of students, with various members of the faculty, filled Casimir Hall and applauded with the heartiest enthusiasm throughout the program, which afforded them such a splendid example of keyboard technique and pianistic art.

The program ranged from the purely classic (with opportunity for the most difficult modern technique in that the Courante, Tambourin and Gigue—composed by Lully, Rameau and Loeilly—were arrangements by Godowsky, and the Bach Chaconne was a Busoni arrangement), on through a group by Chopin, to the more modern composers, in Debussy, Ravel, Josef Hofmann and Rachmaninoff, closing with Kunsterleben, Strauss-Godowsky. From this it will be seen what an opportunity there was for variety in tone, dynamics, contrasts and pedalling, which last was of unusual beauty in Mr. Kaufmann's performance. As is well known Mr. Kaufmann is one of the best as an accompanist, and here he showed his art as a soloist, with utmost command of the most advanced piano technique.

Josef Hofmann's Intermezzo, op. 34, is a charming lyric and brought forth such continuous applause, not only for its sympathetic and lovely interpretation but for the composition itself, that the composer, too, was obliged to rise in acknowledgement.

MURIELA CIANCI IN RECITAL

An interesting costume recital was given on January 7, in the New Century Drawing Room, by Muriela Ciani, dramatic soprano, assisted at the piano by Mary Miller Mount.

Miss Ciani's program was an extensive one, calling for many and varied moods as well as costumes. The first group held compositions by Scarlatti and Pergolesi, in addition to two arias (Salce and Ave Maria) from Verdi's Otello. In these the singer gave evidence of a voice of wide range and power. L'amour est un Oiseau Rebelle and Les Tringles des Sœurs from Carmen were given in costume and greatly enjoyed by the audience which was very enthusiastic throughout. Ritorna Vincitor and O Patria Mia, from Aida, for which Miss Ciani also appeared in costume, showed marked dramatic ability, and drew prolonged applause.

A group of German songs by Schumann, Schubert, Strauss

and Brahms, and a group (sung in English) including Gretchaninoff's Lullaby; Shepherdess of the Hills by Kurt Schindler (a charming number); Fairy Tales by Wolf; and Mozart's Alleluja gave further evidence of this young singer's talent. As an encore, Miss Ciani announced that she would sing Ivresse de Salome (lyric from Oscar Wilde's play) by Mr. McNair Ilgenfritz, who was present and accompanied the number. It proved very popular with the audience. Miss Ciani donned a ravishing costume for her final numbers—Suicidio from Gioconda and Tacea la notte e Placida, from Trovatore, while she also sang them well. As a final encore she graciously sang Ramona. It is interesting to note that Miss Ciani has learned twelve operatic roles in two and one half years and that she coached this entire program herself.

Mary Miller Mount did her usual clever accompanying—and in addition played three groups of solos, evidencing further her artistry and thorough musicianship. The first group was composed of three MacDowell numbers—Prelude, The Brook, and To the Sea—all well played. In the second group, the Spanish Dance in E minor by Granados was very pleasing, but was almost eclipsed by the premier performance of Tango in D (still in manuscript) by Jeno DeDonath. This composition was delightful and beautifully played—eliciting spontaneous applause. Mrs. Mount's final group—Orientale by Amani and Song from the East by Scott—was most enjoyable and was played with a fine attention to detail and tone.

M. M. C.

Metropolitan Opera

(Continued from page 7)

lover's quarrel. The lady's maid follows, with the violin and the ring, which latter she hands over to Max. Jonny appears and manages to seize the violin.

The next scene shows a railroad station in Holland with Anita and her manager about to depart by the boat-train on their way to America. Jonny, who is also en route to his old home in Alabama, is followed by detectives and by the violin virtuoso, so that all the characters are gathered together for the grand finale. Jonny deposits the stolen fiddle on Max's luggage, and the latter is promptly arrested for having it in his possession. He is rescued from the gendarmes by Jonny, who has donned the uniform of an officer on whose chin he had planted an American knockout blow. The details of all the slapstick comedy-tragedy which takes place would be too complex to tell in this brief outline of the plot. Krenek has incorporated into his idea the familiar American moving picture comedy concept of one character banging the other over the head with a stick and knocking him out, and the dramatic and scenic action of this entire act is imported direct from Hollywood. The end of it is an apotheosis of jazz, with Jonny standing on high, playing the stolen violin and the whole world dancing.

The prevailing note throughout the score is that of jazz, which is supposed in some way to typify the philosophy of personal freedom which underlies the action. But somehow Krenek's jazz does not ring quite true, and in character it dates back to the pre-jazz days of the cakewalk, whose rhythm predominates in place of the continuous one-two of the latter day fox trot. From the standpoint of orchestral color the score is arresting, and there are present in it some episodes of really beautiful music, music such as Krenek can write if the mood suits.

THE CAST

The title role was entrusted to that excellent artist, Michael Bohnen, who voiced the part with his accustomed opulence of voice and musical taste. Of Mr. Bohnen's characterization of the dusky hero it may be said that his idea of the American colored "jazz artist" is very much in line with Krenek's idea of the music he plays. Somehow it did not seem to fit, and humorous though it undoubtedly was, it was Germanic and not American humor.

The serene beauty of mien and voice of Florence Easton seemed too exalted for the part of Anita. Mme. Easton is a rare artist—one who is suited to nobler roles than that of Krenek's heroine.

Walter Kirchhoff voiced the part of Max admirably. Frederick Schorr gave a convincing portrayal of the violin virtuoso, Daniello, Editha Fleischer was a sprightly and sweet voiced Yvonne, while in the other parts Arnold Gabor, George Meader, Max Bloch, Marek Windheim, George Cehanovsky and William Gustafson did some spirit acting and singing. Artur Bodanzky conducted.

DIE WALKÜRE, JANUARY 14

The excitement of Monday evening's performance of Die Walküre centered around the last minute substitution for Gertrude Kappel, scheduled to sing Bruennhilde. Mme. Kappel was confined to her home with the flu, and at about dinner time a hurry call was sent to Florence Easton, who was not home. Then Julia Claussen was reached. She was hostess at a dinner party at the time. When duty calls in the every day life of an opera singer, pleasure is forgotten. Mme. Claussen made her excuses and rushed to the Metropolitan, donned the costume of Bruennhilde and gave a splendid account of herself.

The performance itself was admirable in every respect. Maria Mueller, recently returned from Europe, was the Sieglinde and sang with purity of voice, while Karin Branzell made an excellent Fricka. Bohnen's Wotan is too well known and liked to need detailed comment. It is sufficient to say that he gave another performance of high standard. Walter Kirchhoff made a manly Siegmund and vocally was delectable, while William Gustafson did justice to the music of Hunding. The Walküres were: Dorothea Mansk, Charlotte Ryan, Editha Fleischer, Ina Borskaya, Marion Telva, Merle Alcock, Jane Carroll and Dorothea Flexer. Bodanzky conducted.

CARMEN, JANUARY 16

The season's second performance of Carmen, with Maria Jeriza in the title role, pleased a large audience at the eve-

ning performance. In the absence of Mr. Martinelli, indisposed, Armand Tokatyan proved an excellent Don Jose, while Lucrezia Bori was heard in her first Micaela of the season. A full voiced and spirited Toreador was Ezio Pinza.

Mme. Jeriza's Carmen improves with each repetition, and it will not be long before the role of the cigarette girl will be on a par with her other notable achievements. Miss Bori's lovely voice and personal charm made Micaela a delightful maiden—which she should be. The remaining members of an excellent cast were Charlotte Ryan, Merle Alcock, Millo Picco, Angelo Bada, Louis D'Angelo and George Cehanovsky. Louis Hasselmanns conducted.

ERNANI, JANUARY 17

The Thursday evening audience thoroughly enjoyed a repetition of Verdi's Ernani with Rosa Ponselle, Philine Falco, and Messrs. Jagel, Pinza, Danise, Paltrinieri and Reschiglian in the cast. All the principals were in splendid voice and the orchestra, under Mr. Bamboschek added much to the pleasure of the evening.

TURANDOT, JANUARY 18

The fifth performance this season of Puccini's Turandot took place on Friday evening with the usual cast, which included Maria Jeriza in the title role; Giacomo Lauri-Volpi as the Prince Calaf and Nanette Guilford as the slave girl, Liu. Others in the cast were Max Altglass, Pavel Ludikar, Basiola, Bada, Tedesco, Cehanovsky, and the Misses Flexer and Parisette. Tullio Serafin conducted.

L'AMORE DEI TRE RE, JANUARY 19 (MATINEE)

Montemezzi's delightful opera, the Love of Three Kings, again found a Metropolitan audience keenly enthusiastic over the singing of each of the stars, the fine conducting of Serafin, and the general work of the chorus and orchestra. Bori, Johnson, Tibbett, Pinza, Bada and the others were all at their best. Bori is fascinating in whatever she does, and Edward Johnson, just returned, was in splendid voice. Tibbett upheld the fine reputation now his, and the whole performance was beautifully given.

JONNY SPIELT AUF, JANUARY 19 (EVENING)

(See story on page 7)

SUNDAY NIGHT CONCERT, JANUARY 20

Thirteen artists of the company appeared on last Sunday night's program, which was for the benefit of the Hebrew Sheltering Aid Society. They were: Mmes. Doninelli, Telva, Mario, Claussen, Divine and Telva, and Messrs. Diaz, Jagel, Tedesco, Marshall, Tibbett, Macpherson and Rother, with Bamboschek conducting. The artists in happy voice, pleased the large audience with their varied contributions.

Chicago Opera

(Continued from page 10)

set down for Edouard Cotreuil, Alice D'Hermanoy and Jose Mojica.

A paragraph should be given here not only to the orchestra, which performed magnificently under the able direction of Musical Director Polacco, but also to the chorus, which revealed itself at its very best. A chorus that can sing such intervals as Honegger has written can be classified as a body of musical singers. One must be a musician to sing Honegger's music, or perhaps one must be a musician to hear it, as nothing would be easier for the chorus or the principals than to sing off pitch and very few would be the wiser. Cacaphony and dissonance are more and more enjoyable and comprehensible to the modern ear. A decade ago an opera such as Judith would have been pronounced a musical joke, as the funniest jokes are the tragic ones. Today, however, the ear having been trained to the modern idiom, Honegger's opera, though far from accelerating our pulse, no longer disturbs our senses. We can listen to its music without displeasure, and here and there we find something to fascinate. Honegger, after all, is only a pioneer in the transition that music is undergoing nowadays. Painters of today do not see as did their ancestors. Color schemes that gave us nausea years ago are today looked upon as beautiful. We all move forward—perhaps not towards the sublime, but towards a field that our successors on this earth will probably understand far better than we do. Perhaps, too, some day the tom-tom of the wild man may be the music of the day. There will be an era of degeneration in music as there is an era of progression.

RENE DEVRIES.

Gigli on Concert Tour

Beniamino Gigli, tenor, left on January 12 immediately after his performance at the Metropolitan Opera House, for a concert tour in the following towns: Brockton, Mass., January 13; Richmond, Va., 15; Washington, D. C., 16; Ithaca, N. Y., 18; Hazleton, Pa., 20; Pittsburgh, Pa., 22; Dayton, Ohio, 25; Omaha, Neb., 27; Kansas City, Mo., 29; Milwaukee, Wis., 31; Chicago, Ill., February 3; Dallas, Tex., 7; Houston, Tex., 8; Memphis, Tenn., 14; Columbus, Miss., 16; Birmingham, Ala., 18; Tampa, Fla., 21; Toronto, Can., March 1; Boston, Mass., 3.

Gigli's next New York concert will be at the Century Theater, Sunday afternoon, March 10. He will return to New York on March 5.

Dr. Carl to Direct Manzoni Requiem

Verdi's Manzoni Requiem will be given in the First Presbyterian Church, New York, Sunday evening, January 27, under the direction of Dr. William C. Carl. The Motet Choir will be largely augmented for the occasion, and the soloists will be, Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass.

In February a Bach Festival will be given by Dr. Carl, the works to include The Magnificat; the Cantata for Solo Alto, Strike Thou the Harp, and Shout for Joy. No tickets are required.

Gustave L. Becker Lectures

Gustave L. Becker gave a talk before noted college professors recently, Otto Kinkeldey, chairman, including music heard from birds and even insects, which greatly interested the learned gathering. Many new ideas and experiences were expressed by Mr. Becker. His lecture on The Modern Trend of Music, Landay Hall, illustrated by himself and his artist-pupil, Samuel Diamond, was a revelation to many present.

Music Notes From Coast to Coast

Flushing, L. I. The Flushing Oratorio Society, of which Hobert Stavely Sammond is conductor, presented at its fourth concert, on December 12 in the Flushing High School, Weber's Jubilee Cantata and Saint-Saëns' Christmas Oratorio, also, Cornelius' Christmas Song, sung by Amy Ellerman, contralto, and the women's chorus, between the two cantatas. The soloists were Grace Kerns, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and David Clair McCloskey, bass, with George Volpel at the organ and Lyra Bicholas at the piano. The Flushing Journal, reviewing the concert, said: "It was a happy combination of selections for the evening, affording the audience two hours of excellent music, very well done. . . . Too much appreciation cannot be expressed for the faithful work on the part of the Oratorio Society and Mr. Sammond, who achieved wonders with this splendid group of volunteers; he deserves high praise for his painstaking work, but did not invite himself even to an echo of the applause for the singers, to which he certainly was entitled. R.

Los Angeles, Cal. The fifth popular concert by the Philharmonic Orchestra showed Henry Svedrofsky, concertmaster, as a successful conductor, in the absence of Conductor Schleevoigt. In a program of Strauss music he gave a delightful and polished performance. A number of not so well known works, as well as some old favorites, were given.

The very modern old timers, The Beggars Opera and its sequel, Polly (the former is having its third presentation in Los Angeles, under the Behymer management), were given during the holidays at the Playhouse.

The Los Angeles Oratorio Society, under the direction of

John Smallman, gave Handel's Messiah for the sixteenth season, filling the huge Shrine Auditorium. It was a finished performance. Ivan Edwards, tenor; Alexander Kisselburgh, baritone; Altha Montague Elliot, contralto, and Alice Gentle, soprano, carried the solo parts and the quartet work. The society was assisted by members of the Philharmonic Orchestra, and Ray Hastings, organist, with Lorna Gregg as accompanist.

The new pipe organ at the Mission Play Theater at San Gabriel, was "presented" on December 30 on which occasion there was an organ recital by Ernest Douglas, organist, assisted by Sol Cohen, violinist, Robert Alter, cellist, Mary Jane Mayhew, harpist, and Alice Reilly, contralto.

The Bach Cantata Society, Hal Davidson Crain founder and director, gave a number of Christmas programs.

B. L. H.

San Fernando Valley, Cal. Musical history is in the making in San Fernando Valley. Christmas week witnessed the second annual presentation at Van Nuys of Handel's Messiah by a chorus composed of choir members and singing bodies from several valley towns which formed an ensemble of seventy voices known as Van Nuys Choral Union. Highly creditable was the rendition of the oratorio under the direction of Joseph J. Klein, assisted by Valentine S. Kay, pianist, and John M. Sayre, organist—all local musicians. Soloists from Los Angeles engaged for the occasion were Mary Tietzworth, soprano; Rosalie Barker Frye, contralto; John Trowbridge, tenor, and John A. Patton, bass.

San Fernando Valley lies just over the hills from Hollywood Bowl. It is named for the Mission, founded by the Franciscan Fathers in 1797, which still stands. Several concerts of high rank have been heard within the last year, notably those by Alice Gentle, Daisy Jean and the Smallman A Capella Choir. The two first named were made possible through the co-operation with local people of L. E. Behymer, Los Angeles impresario, and have been a prime factor in the crystallization of public sentiment which has resulted in the recent formation of the San Fernando Valley Music Association.

Community singing around large growing cedars illuminated by colored lights was another organized movement of this Yuletide season. Headed by Mrs. S. O. Houghton, who enlisted the aid of homeowners, business firms and civic bodies, scores of living trees of this variety were a colorful nucleus for community Christmas music in San Fernando Valley. G. R.

Music on the Air

FORTY ORCHESTRAS TO COMPETE

The orchestras from forty New York High Schools have entered in a student orchestra contest which is to be broadcast over WNYC, probably beginning around February 1. This date depends on the arrangements being completed at the studios.

It is understood that the contest is to be conducted on an elimination basis in each borough. The five winning orchestras will receive a trophy from their respective presidents and will then join the final city contest. The trophy for the winning one in the end will be presented by Mayor Walker. The contest will be open to all bands and orchestras of local high schools and the contest, once it has begun, will proceed daily, except Sunday, between five and six P. M.

The giving of the awards is going to rest with two committees of judges. One of these will be in the studio during the broadcast and the other will tune in from outside points. The awards will be decided on a basis of 100. Sixty of these will be counted by the inside judges and twenty by the outside judges, reserving another twenty for any odd judgments which might be sent in.

At the close of this competition a similar one will be taken up for the choral organizations in high schools.

ON TURNING THE DIAL

JANUARY 14 to 20—Monday night offered nothing unusual. The hours have been shifted about somewhat on WEAF so that it is late when the opera comes on. If there are those who like to sit up late to hear opera we advise them to listen in sometime to these tabloid performances; we heard only the first part of Samson and Delilah and it promised to prove an excellent performance.

On Wednesday the Palmolive hour is a pleasure to hear because the conductor of the orchestra is exceptionally good, Frank Munn and Virginia Rea are two sterling artists and we enjoy listening to them. Then we were also entertained by the hour devoted to Gounod which was one of a series dramatizing composers. These features bring out many interesting personal lights of the various characters chosen, and for those who do not know the lives of prominent musical persons it might be advantageous to tune in. Also we heard a short part of the Chicago Opera broadcast, this being Thais, with Mary Garden in the title role.

The remainder of the week was decidedly dull. Of course the orchestra programs are excluded from this statement, but there are times one would like to hear something else. At the Roxy Sunday broadcast the assistant conductor replaced Rapee, who is ill, and gave an admirable all-Wagner concert.

MARGHERITA TIRINDELLI.

Prof. Trouk Teaching in New York

Prof. A. H. Trouk, violinist and teacher, has recently opened a studio in New York, in addition to his studios in Brooklyn and in Newark, N. J.

Prof. Trouk has the distinction of being the only teacher in America possessing a diploma from the celebrated Jacob Dont of Vienna. He is both violinist and teacher of marked ability. He has developed many students to professional excellence, and there are two young people who are living testimonials to his ability as a teacher, these being Gisella Neu, one of America's foremost young violinists, and Max Rosthal, said by many critics to be of exceptional talent. Prof. Trouk, at the present writing, states that he can add a few more serious students to his already large number of pupils.

Sheridan a Successful Stillman Pupil

Frank Sheridan, young American pianist, who confirmed the excellent impression created at previous New York

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appearances at his recital at Carnegie Hall on January 14, was a pupil of Louis S. Stillman, a prominent exponent of modern scientific methods in piano instruction. In a letter recently written to his teacher, Mr. Sheridan said:

"It is my earnest wish that your pedagogical principles will become known, more and more, among students who are desirous of following a pianistic career."

"The splendid understanding of mechanical principles and abundant technical equipment you have built up for me is on the firmest foundation. Through studying your works, 'Concentration and Keyboard Facility' and 'Concentration and Technic' I have acquired relaxation and power in all forms. Also through your insight into the realm of Aesthetics, as applied to interpretation of piano literature, my ever-growing development continues to unfold the beauties and wonders of art that become part of consciousness when based upon material and aesthetic analysis."

Music and the Movies

Roxy's

In Old Arizona, a one hundred per cent. "talkie," is the film attraction at Roxy's this week. The story is an old one, much in the tone of The Bad Man, a real melodrama of the old West. The talking continuities, especially in the comedy touches, are astonishingly good, being by far the best that this reviewer has yet witnessed. It is a pity that a better medium could not have been chosen than this particular film. In keeping with the locale of the picture, the divertissements are entitled Excena Mexicana, which are clever and highly exotic. The Spanish dances especially go off with real snap. On the whole it is a lightweight show but entertaining.

Paramount

The Duncan Sisters, Vivian and Rositta, are making whoopee at the Paramount this week; and what whoopee! Theirs is the continental style of entertainment which always goes over with a bang in New York, and judging by the explosion which rocks the Paramount every time they appear, is making a big success. The stage presentation this week is Barcelona—Spanish, very—including Rene and Evelyn, tango dancers extraordinary. Also Joe and Jane McKenna, the comedy team, tango, too. But this one, a burlesque, is hilariously funny. The Paramount orchestra, under the direction of Dave Rubinoff, plays Southern melodies so and nothing to rave about.

Adolph Menjou is suave and sophisticated in Marquis Preferred. It is a picture in which the impoverished nobleman-hero for once marries the rich girl. But everything turns out all right in the end. A good picture, well played and directed. And, of course, there is Jesse Crawford at the console.

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Recent Publications

(C. C. Birchard, Boston and New York)

Three new works by Malipiero.—Birchard has of recent years given rein to his natural tastes in music by the publication of some classic works of which the sale must, to say the least, be problematical. His latest venture in this line is the publication of these new Malipiero pieces. The first of them is entitled *La Cena* (The Last Supper). It is for chorus and orchestra, but only the piano-vocal score is published. The orchestra parts may be rented from the publishers. The title is decidedly mystifying. It is, in full, as follows in the Italian original: "La Cena per coro e orchestra Dalla Rappresentazione della cena e Passione di Pierozzo Castellano de Castellani (XVI Secolo)"; and on the inner cover is written: "Da Pierozzo Castellano de Castellani (XVI Sec.), tr. by Anna Malipiero." Whether this means that the poem is by the above named sixteenth century Italian, or that he wrote music which has been arranged by Malipiero (which does not seem likely), or that it is that the "Rappresentazione" was a painting or a pantomime, this reviewer must confess he is unable to guess. At all events, the work in Malipiero's arrangement as it appears on this piano score, is as extraordinarily striking as Malipiero's works have always proved to be. He is undoubtedly one of the most original and gifted of all the modern composers, and his choral writing is the most vivid thing with which we moderns have had the privilege to come into contact. His chorists, as he handles them, become living entities. When his chorus sings, it is as if the people in the actual scene which is being portrayed cried out their joy, their woe or their religious fervor. Malipiero here has made another one of his masterpieces.

The other publications are arrangements by Malipiero of ten antique choruses. They are: Madrigale, by Luzasco Luzzaschi; Canzone, by Francesco Provenzale; Canzone, by Alessandro Stradella; Lamento, by Giovanni Battista Bassani; Madrigale, by Giuseppe Satri; Canzonetta, by Baldassare Galuppi; Napolitana, by Giovan Ferretti; Madrigale, by Claudio Monteverdi; Madrigale, by Antonio Lotti; and Canzone, by Benedetto Marcello. The following note by Malipiero explains his motive and design in the arrangement:

"I have divided this collection of ten choruses into two parts. The first part comprises: the Napolitana of Giovan Ferretti; the two Madrigali of Claudio Monteverdi and Antonio Lotti, and the Canzone of Benedetto Marcello. It is only in the Madrigale of Lotti that I was obliged to alter, in two or three places, the movement of the voices because the author had added the bass in order to complete the harmony for the harpsichord. The other three choruses are the faithful reproduction of the original edition.

"The second part comprises: the Madrigale of Luzasco Luzzaschi, the Song of Francesco Provenzale, the Song of Alessandro Stradella, the Lament of Giovanni Battista Bassani, the Madrigale of Giuseppe Satri, and the Canzonetta of Baldassare Galuppi. These six choruses in origin were for one voice and bass and have been reduced by me for four voices; in doing so I have tried to preserve the purity of the style without sacrificing the vivacity of the rhythm."

There also are orchestra parts for these choruses which may be rented from the publisher. The choruses are, of course, of interest and some of them contain passages of beautiful contrapuntal writing.

(G. Schirmer, Inc., New York)

De Profundis, a sacred cantata by Le Roy Mitchell Rile.—This brief cantata is written for soprano, alto, tenor and bass solos, with chorus of mixed voices and organ accompaniment. The music is unusually devotional and is at the same time tuneful and pleasing. It presents no great difficulties for the choir and is a welcome addition to the literature of church music.

(J. Fischer & Bro., New York)

Sold Down the River, a ballet suite for piano, by Eastwood Lane.—This ballet is based upon Uncle Tom's Cabin. It consists of nine separate pieces with titles as follows: Preamble, Uncle Tom and Legree, Little Eva, Topsy's Dance, Sand Shuffle, Uncle Tom's Dance, Sold Down the River, Dirge and Little Eva Goes to Heaven. Mr. Lane has treated for the most part the humorous side of Uncle Tom and has approached his subject from the point of view of the stupidities and banalities of the old-time barn storming companies, some of which actually still exist. The idea of using such material for a piano suite is in itself original, and has, so far as this writer knows, never before been attempted, but the originality of the idea would be of small worth were it not for the ability of the composer to carry it on to a successful conclusion. This Mr. Lane has done with a skill that will not surprise anyone who is familiar with his other compositions. He is, as everyone now knows, an American composer of altogether unusual gifts, and he has here found a subject absolutely to his liking and exactly suited to his type of musical thought. Some of the quotations from the book or from the stage directions of the barn storming companies are amusing and highly expressive and act as excellent program notes for the music, and of all the funny stuff, when one reads it in separate bits this way, the directions certainly take the palm! Someone who has the ability should arrange this music for orchestra. It would soon become an American classic.

A Schubert Evening at Y. M. H. A.

The department of music of the Young Men's Hebrew Association, West 110th Street, presented a Schubert evening, January 20, by the Y.M.H.A. Symphony Orchestra, under the direction of A. W. Binder, and assisted by Davaerah Cooper, soprano soloist of the Free Synagogue Choir. The program was in commemoration of the 100th anniversary of the death of Franz Schubert.

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Artists Everywhere

The American Guild of Organists had its annual New Year luncheon with Fernando Germani as guest of honor. Following it, Australian motion pictures were presented by Greenwood Adams; Dunworth, magician, also entertained the company.

Katherine Bacon, pianist, appeared in Brooklyn January 14, under the auspices of the Brooklyn Institute of Music.

Frederic Baer appeared last month as soloist at Carnegie Hall, New York, with the Downtown Glee Club, and registered a typical Baer success, as may be seen from some press excerpts, in part as follows: "Baer, an accomplished interpreter and vocalist, whose technic is the vehicle of his art, sang songs by Beethoven, Brahms, Sodero, Brainer, Carpenter and Hamblin" (New York Times); "Frederic Baer sang two groups of songs in fine, manly style" (New York Telegraph); the New York Sun said, "Frederic Baer added much to the evening's pleasure with his excellent singing."

Gustave L. Becker, composer, instructor of piano and lecturer, gave a talk on Modern Trend of Music recently at Landay Hall, New York. His lecture was illustrated by his blind pupil, Samuel Diamond, who played pieces by Debussy, Ravel, Stravinsky, and Schönberg. It was especially interesting to note the fact that back in 1520 certain European composers took a hand in "modernistic music," experimenting with some of the effects now talked about in 1929.

Florence Bowes left New York on January 12 for a ten days' trip to Florida, where she has been engaged to sing her Negro spirituals at the Cotton Pickers Ball, to be given at the Tampa Bay Hotel, Tampa, by the Junior League.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, director, is holding rehearsals every Thursday evening in preparation for its second concert to be given later in the season. On this occasion they will present the Bach Passion according to St. John.

Mr. and Mrs. Leo Braun gave a musicale and tea for the ladies of the Brahms Club at their home in Bayside, L. I., on December 30; many prominent musicians were among the guests. Karl Jörn, tenor, late of the Metropolitan Opera Company, and Sybil Van Wezel, soprano, one of Leo Braun's artist pupils, entertained with songs and operatic selections, and were enthusiastically applauded; Mr. Braun accompanied on the piano.

Ernest Carter, whose opera, The White Bird, was produced in Germany last season, sailed for Hamburg on January 12. He will spend several weeks in Berlin, collaborating with the German librettist, Theo Halton, on the latter's recent translation and adaptation to the German stage of Carter's opera comique of early California, The Blonde Donna.

Julia Seargeant Chase, founder and president of the New Music-Drama-Dance Club, was at home December 29, a hundred people enjoying the affair, which was brightened by songs sung by Miss Chase with refined style and musical feeling. Her sister, Cornelia, united with Mr. Woodruff in effective piano duets, and many new members of the club were warmly greeted by the assemblage.

The Cipher, organ of the Camden Chapter, N. A. O., has much interesting news in the January issue. Uselma Clarke Smith, Gertrude D. Bowman, Ernest White and Rollo Maitland are featured in their various doings. M. White gave a splendid recital in St. Paul's Reformed Church, which was most enjoyable and well patronized.

Mary Craig will appear as soloist with the Keene, N. H., Choral Club on February 1, singing two groups of songs on a program to be given by this male chorus under the direction of George S. Dunham.

Mme. Lillian Croxton, coloratura, recently sang at a reception given by Leila Cannes at her residence. Coloratura and lyric songs were delightfully sung by Mme. Croxton, who was accompanied by Maud Rieff.

Marie de Kyzer's Sunday studio musicale on January 13 was attended by a large invited company, which heard Lucile Millard and Winifred Plettts, sopranos, and Oliver Stewart, tenor, in modern songs and arias. The artistic finish of these three singers was noteworthy, including attention to all details which mark the real artist; one felt this throughout all the numbers. Frank Chatterton played sympathetic accompaniments.

Geine De Nyse, pupil of Walter Charnbury, has been appointed teacher of piano at the Penn-Hall School of Chambersburg, Pa.

Dr. Clarence Dickinson will present Mendelssohn's Elijah at Union Theological Seminary, New York City, Sunday evening, January 27, under the auspices of the School of Sacred Music. Soloists will be Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frederic Baer, bass.

Amy Ellerman, contralto, has been engaged as soloist by the Bach Cantata Club, Albert Stoessel, conductor, for a concert in New York City, April 3. Only Bach works will be given, including a group of alto solos. Miss Ellerman has won reputation as a singer of Bach music.

The Gatto Sisters, who began their musical studies under the guidance of Emma A. Dambmann, have given successful concerts under her management. Last spring Louise Gatto won success in the operetta, Rosalie of the Mountain. Their popularity is increasing rapidly in Westchester County, where they reside, and they are admired for their natural, charming manners, combined with sympathetic voices. Louise Gatto's soprano voice has an unusual spiritual quality; she is soloist at the Italian Protestant Church, Yonkers, N. Y. Dolores Gatto has a pleasing mezzo-soprano.

Tilla Gemunder, soprano, granddaughter of the noted violin maker, George Gemunder, is solidifying her reputation among American singers. Flattering press notices from New York, Newark, New Haven and several Pennsylvania cities attest to her popularity.

Mrs. Bruce S. Keator presented interesting vocal and instrumental works recently at St. Andrew's M. E. Church, New York, the choral works being by Bach, Reimann and Marston. Hawley's Christmas Cantata, Christ Child, was given in the evening, conducted by Herbert S. Sammond,

(Continued on next page)

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Artists Everywhere

(Continued from page 44)

and violin, piano, and harp further amplified the organ, the whole under the skillful guidance of Mrs. Keator.

Klibansky pupils are members of the new-formed Hudson Quartet in Detroit; they are Cyril Pitts, Herman Larson and Tom Muir, and will start their engagement on March 1. Anna Scheffler Schorr sang the principal parts in the Wagnerian Opera Company in New York January 14, beginning with Sieglinde (Walkure). Mme. Schorr is a member of the Berlin Staats Opera; her husband is Friedrich Schorr, of the Metropolitan Opera. Mr. Klibansky has resumed his Boston classes.

Arthur Kraft, tenor, left New York on January 15 for the South. He will fulfill several engagements both on his way there and also on the return trip.

Boris Levenson and the Compinsky Hebrew Ensemble broadcasted Levenson's Hebrew Grand Fantasia, originally for full orchestra, over Station WEAF, recently. Three of his violin compositions will be performed in January concerts, at Town Hall, Steinway Hall, and Engineering Auditorium.

James Loder, of Port Chester, N. Y., gave a piano recital in Bechsteinsaal, Berlin, January 8, playing works ranging from Mozart to Debussy and Albeniz.

Hazel Longman, whose recent Brooklyn recital received favorable comment as to expression, diction, and voice, and also the approval of the capacity audience, sang last month at an entertainment given in the hall of the Church of the Messiah, Brooklyn; at a Christmas party at the K. of C., and was soloist at Midnight Mass on Christmas Eve, at the Church of the Assumption.

James Massell is engaged on a new book containing extremely interesting and instructive material on the voice and its problems. He has gathered material from various historical documents of all countries, beginning as he says, "From the time of Adam and Eve to the present." In this he combines with his own large experience the vast field of definite knowledge gained by voice specialists of all lands.

Ariadna Mikeshina, young Russian composer, recently sailed for Europe to further develop her work in composition. Mme. Mikeshina's works have already met with considerable success in America, her songs having been sung by many well-known artists and her symphony played by George Barrere's Little Symphony Orchestra.

Marie Morrissey, contralto, will give a recital at Town Hall, New York, on the evening of January 30. She will be assisted at the piano by Richard Hageman.

Sigurd Nilssen, basso, will appear in Toronto, Canada, on March 16, under the auspices of the Eaton Choral Society.

Fred Patton, Metropolitan baritone, appeared on the Atwater Kent Hour over station WEAF on January 13, singing selections by Mozart, Schumann, Moussorgsky, Olmstead, Charles and Kipling-Sprague. He fulfilled this engagement between his three appearances as soloist with the Philadelphia Orchestra on January 11, 12 and 14.

Abby Morrison Ricker sang Schubert's Ave Maria and Elsa's Prayer from Lohengrin at the First Presbyterian Church in Portsmouth, Ohio, December 30. She also was asked to sing at the Methodist Church of that city the same evening, but had to decline because of a previous engagement in Cincinnati. However, Mrs. Ricker will fulfill the church engagement next spring.

Francis Rogers gave a lecture-recital on Singing in English at the New York studio of Percy Rector Stephens on January 5, and the following day appeared in a song recital at the University Club in New York. On January 12 he was heard in Farmington, Conn., and on January 13 in a joint recital with Mrs. Rogers at the Harvard Club, New York.

John Prindle Scott announces that the Huntzinger Co., Inc., will soon issue three new anthems of his—Out of the Depths, Arise, Shine, for mixed voices; and The Voice in the Wilderness, for three part women's voices.

Henry F. Seibert, on January 11, at his Town Hall program, played works by Mendelssohn, Wagner, Kinder, Yon, Schubert and Sibelius. A recent and typical Seibert week was as follows: Sunday, December 30, rendition of the Messiah, with choir, at Holy Trinity Church, New York; Tuesday, January 1, opening recital in Montpelier, Vt.; Friday, January 4, weekly recital at Town Hall; Sunday, January 6, recital, White Plains, N. Y. (return engagement).

Mignon Spence, exclusively a product of the Von Klenner Studio, following her success at the last monthly meeting of the National Opera Club, Waldorf-Astoria Hotel, was at once engaged to sing principal parts with the American Opera Company; she appeared recently in Buffalo, Toronto, etc., in Pagliacci, Seraglio, and other operas.

Jean Stockwell, violinist, presented her pupil Angelo Sala in a studio recital recently, when this violinist played the Mendelssohn concerto, Sarasate Spanish Dances, solo pieces by Schubert and Ries, and collaborated with Edward Paulini, pianist, in Handel's first sonata; William Bridgman was accompanist.

Nevada Van der Veer sang the Messiah again with the well-known Pittsburgh, Pa., Mendelssohn Choir, December 28, under Ernest Lunt, and received noteworthy tribute in the Pittsburgh Press, in part as follows: "Van der Veer possesses a gorgeous vocal equipment, her lower range being especially opulent; she did some lovely singing in He Shall Feed His Flock, and received a cordial ovation. He Was Despised actually thrilled."

Jeannette Vreeland will be heard in recital this month in three states—New Jersey, South Carolina and Alabama, and in four cities—Asbury Park, Rock Hill, Montevallo and Andalusia. In March the soprano will appear again as soloist with the Boston Handel and Haydn Society, this time in the Bach Passion.

Harold Yocum, a gifted artist-pupil of Arthur Baecht, American violinist, appeared with success in a concert given under the auspices of the School Extension Committee of Jersey City. His program consisted of Mazurka de Concert (Musin), Waltz in A Major (Brahms), Barcarolle (MacMillan) and Concert Caprice (Forillo-Musin) besides many encores. His playing reflects great credit on his teacher. The Jersey Observer, reviewing the concert, said: "Mr. Yocum played the violin as a master."

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INFORMATION AND BOOKLET ON REQUEST

d'Aranyi Esteemed in England

Proof of the love and esteem in which Yelly d'Aranyi is held by her London audiences is evident from the following interesting experience she had during her recent tour of England.

While journeying toward Exmouth where she was scheduled to give a recital that evening, Miss d'Aranyi's party encountered a terrific storm, a large up-rooted tree, which completely blocked the road, forcing them to abandon all



YELLY D'ARANYI,
Hungarian violinist, who recently arrived from abroad
for a short tour of this country.

hope of reaching their destination that night. The residents of Exmouth were anxiously gathered at the concert hall awaiting news of the violinist, and when a bulletin was posted announcing that she was unable to reach there, but was safely on her way to London, they expressed their joy for her safety in the singing of several songs of thanksgiving.

When Miss d'Aranyi arrived from abroad recently, she brought with her, as another memento of her English triumphs, a portrait of herself by the well-known painter, Laszlo.

Thomas Jacob Hughes Earns Plaudits

Thomas Jacob Hughes, professional pupil of Edwin Hughes, made his New York debut in Town Hall on January 2, playing a comprehensive and interesting program that aroused the spontaneous and enthusiastic approbation of his hearers. The Times said: "Thomas Jacob Hughes, a pianist still young, but of manly bearing and mature, unhurried style, gave a program of music in which the picturesque moderns were placed, first. . . . Deliberate and forceful, he gave with broad sweep the manuscript *Mirage* by Ellsworth Hinze, which preceded Ravel's *La Valse des Cloches*, in a group with Rachmaninoff and Dohnanyi. A cordial audience followed the Beethoven sonata, op. 53, and several Chopin pieces before the final Petrarch Sonnet, and St. Francis Walking on the Waves from Liszt."

The Tribune stated in part that he "disclosed great manual dexterity throughout an exacting program," while the American said that "he immediately proclaimed himself as an interesting musician with a firm sturdy talent; his touch and execution had the hall-marks of a scholar who was well-prepared, and well able to reveal," also, referring to his "dashing style, precise finger work, and fine singing tone."

Thomas Jacob Hughes is the first of three professional pupils of Edwin Hughes who have been booked for Town Hall recitals during the early part of the year. Jack Lloyd Crouch will appear on February 4, and Alton Jones on February 13.

Belgian Band's Many Engagements

The Belgian Band, after its opening in New York with a gala concert at the Metropolitan Opera House, begins its coast to coast tour in Boston, and after visiting many of the cities in the Eastern part of the United States will betake itself to Canada, opening there in Montreal and giving con-

certs in numerous other Canadian cities. It will then go to Chicago for several concerts, wend its way south and west and pass over into the hands of L. E. Behymer, veteran impresario of the Coast, who has charge of the band's appearances in California and Arizona. Afterward the band goes through Oregon and Washington and into Western Canada.

Those who have heard the band say that American audiences are to have a distinct surprise in the renditions of this celebrated European organization.

Alexandre Glazounoff in Paris

By permission of the government, the Russian composer, Alexandre Glazounoff, was able to leave his duties as director of the Conservatory of Music in Petrograd and take a holiday in Paris until the month of May next.

An informal reception was held in the offices of the Pleyel establishment, to which all the music critics and a number of musicians interested in Russian music were invited. The composer, whose violin concerto in itself is sufficiently well known in Paris to create an interest in the man, stands six feet tall, with massive shoulders, and he conducts the orchestra with an unconscious authority. He is reported to have suffered severely during the Russian Revolution, to the detriment of his iron constitution.

On December 19 an orchestral concert in the Pleyel Hall, consisting of an Overture Solennelle, a piano concerto, a symphonic poem, and the Symphony in F minor, by Glazounoff, and conducted by the composer, served to make known



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the music, the composer, and the conductor all at once. The music belongs to the period when the harmonies of Wagner and Tchaikowsky were considered modern. Glazounoff's standing in Russia is probably greater than that of any other composer of the day, but, with the exception of his violin concerto, his music is little known to the world outside Russia. It was warmly applauded by an audience which contained a large contingent of the Russian colony of Paris, and the composer was recalled many times to acknowledge the cheers of the audience.

The most enjoyable event during the visit of Glazounoff was a Sunday afternoon gathering in the spacious apartment of Madame Thérèse Leschetizky, daughter of the famous Russian pianist Essipoff, and the great piano teacher, Leschetizky. Among these friends and old acquaintances Glazounoff was genial and at home, laying aside his reserve and chatting spiritedly in Russian and French. He played the piano accompaniments for the Russian cellist, Raissa Garbousova, when she interpreted his compositions.

The other assisting artists were Lida Garbousova, pianist, Mlle. Zakharoff, soprano, Madame Parlenko, alto. These two singers form the Leschetizky Duo. The violinist was J. Brodsky, whose Handel sonata sounded quite foreign amid the works of Glazounoff, Glinka, Gretchaninoff, and Dargorsky.

Among the musician guests were Professor Voskressensky, Alfred Mirovitch, V. Sofronizky, Richard Byk, Professor Tarnovsky, the cellist Miss M. Cumbo from Egypt; Miss H. Cumbo; the violinist Zukovsky; Mme. Berson, Mme. Kanelsky, young American pianist; Carol Westmorland, Harold Griffin of California; and Ethel Newcomb, who was Leschetizky's biographer and former assistant.

Other guests were Mme. de Poliakov, Mlle. Timiriaseff, Mme. de Wright Pacheco, Mr. Vargas, Mrs. and Miss Zukovsky, and Mr. Lausy. The composer hopes to get a longer leave of absence in the near future to visit the United States as a conductor and occasionally to play the piano accompaniments to his songs. The Columbia company has kept him fully occupied of late making records.

Famous Singer Presents Alice Mock with Costumes

When Alice Mock sang Rosina in *The Barber of Seville* with the Chicago Civic Opera Company at a special performance on January 6, at the Auditorium Theater, she wore the costumes of Mme. Rosina Storchio. Miss Mock is the proud possessor of this once-famous singer's costumes, which were presented to her by the diva herself in Italy, where she heard Miss Mock sing. It will be remembered that Mme. Storchio created the role of Madame Butterfly, and was proclaimed the greatest Rosina in *The Barber* and the best Norina in *Don Pasquale*, of her time. Miss Mock is quite proud to own the costumes, which she says are an inspiration to her when she sings the role.

In this, her first season with the Chicago Civic Opera, Miss Mock has proved a valuable member of the company and has met with much success in the title role of Lakme, as Gilda in *Rigoletto*, Micaela in *Carmen*, Princess Eudossia in *The Jewess*, and several other roles entrusted to her. The gifted soprano has been singing with marked success in European countries for several seasons and this is her first season in her native land.

During the Chicago Civic Opera's season in Boston Miss Mock will sing in Lakme and in *Carmen*. After that she



ALICE MOCK

will sing at an Atwater-Kent radio concert on February 3, immediately after which she will sail for Europe, to spend a few weeks in Paris before returning to America to fill concert and festival engagements in the spring.

Notes of Betty Tillotson Artists

Janet Cooper appeared successfully with the Hartford Oratorio Society on December 21, and will sing again with the Little Theatre Opera Co., with which she successfully sang a prominent role in *The Bat*.

Merry Harn, mezzo soprano, one of the Betty Tillotson artists, appeared at the Waldorf Astoria with the National Opera Club on January 3, singing two groups of old English and French songs, in costume.

Isabelle Burnada, contralto, acquitted herself with credit as soloist with the Hartford Oratorio Society, December 27. She will be heard in Worcester, Mass., February 3, at the Bankroft Hotel, appearing as the featured soloist in the Edith Abercrombie Snow series at the Bankroft Hotel.

Oliver Stewart, tenor, of the Betty Tillotson Concert Direction, has been engaged for New Bedford, Mass., for a concert in April, and will also appear as soloist with the Schubert Club of Stamford, Conn., on February 27. Mr. Stewart, who sang in Steinway Hall this season and also in Jordan Hall in Boston, has been favorably received.

Dorothy Gordon Sings for Children

Dorothy Gordon, author of "Sing It Yourself," had the unique experience of singing for representatives of fifteen nations at her recent concert in Washington when the small official Washingtonians gathered to hear Miss Gordon sing, in costume, folk songs from twelve different lands. This polyglot audience chose as its favorites, songs of the American Indian, and succumbed, as all other children, to the enticing lyrics of A. A. Milne's, from *When We Were Very Young*.

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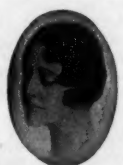
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Victor Wittgenstein in Demand

This season so far has been an exceedingly busy one for Victor Wittgenstein, pianist, who is making a specialty of lecture recitals for universities and of poetry-music recitals with Blanche Yurka, well known actress.

Recent lecture-recitals which he has given include one at the home of Mrs. M. J. Kaufman, on November 11, and another on the 22nd for Mrs. Mortimer Lehman, both in New York City. November 13 took him to Wellesley College and the 16th to McGill University. He appeared at Hart House, Toronto, on November 18, also in Ottawa and Quebec, and on the 24th played in Louisville, Ky., and in Frankfort, Ky., on the 26th.

At his New York recital on December 10, Mr. Wittgenstein received the unanimous praise of the press, the New York American calling him "a poet of the piano." On January 27 Miss Yurka and Mr. Wittgenstein will give one of their delightful poetry-music recitals at the home of Mrs. H. H. Schulte, this city, and another in this city on



VICTOR WITTGENSTEIN

February 10. On February 21 he will appear at Howard University, Washington, in a lecture recital.

In addition to his own concerts, Mr. Wittgenstein has a large class of very talented, advanced pupils, who are doing excellent work under his guidance. With all his activities, this energetic artist has very little spare time, and each year finds him more in demand.

Seattle Violinist Wins Plaudits in Appearance with Respighi

Francis J. Armstrong, noted among the violinists of the Northwest, has been accorded praise for the excellence of his interpretation, with Ottorino Respighi, of the latter's new violin and piano sonata. Mr. Armstrong's selection by the Pro Musica organization of Seattle for the interpretation of this work at the recent Respighi concert, was itself a tribute to his artistic standing among the musicians of Seattle.

That Mr. Armstrong's conception of this work was entirely adequate was evidenced not only by the response he was accorded by his critical and understanding audience but also by the overwhelming enthusiasm of Mr. Respighi himself in speaking of the performance. Mr. Respighi further expressed his appreciation of Mr. Armstrong by a glowing tribute to his musicianship which has recently reached Seattle.

Mr. Armstrong has been in Seattle but a short time since his return from several months' absence, during which time he gave a number of European concerts, the most notable appearance being in London and Paris, where his criticisms were extremely favorable. He is at present busily preparing for a large itinerary of concert engagements through the Northwest and the Pacific Coast.

J. H.

Emma Roberts Repeats Boston Success

Despite the fact that at the last moment her usual accompanist, Frank Bibb, was indisposed and she had to call upon another, Emma Roberts achieved a splendid success at her recent Boston recital.

Said the Transcript: "Last evening, in Jordan Hall, Emma Roberts gave one of her always interesting song recitals. As upon former occasions her program embraced a variety of styles and moods and proffered more than a few pieces seldom heard in the usual recital. Her intense contralto voice was again her faithful and unfaltering instrument to serve the dramatic manner, the vivid picture-making, the quickened impulses that distinguish this singer's musical evenings." And the Globe was also favorable: "Miss Roberts again proved herself an interpreter as well as a singer. She pays sedulous attention to the words, enunciating them so clearly that her English texts scarcely need have been printed in the program, although explanation of her Russian and Creek Indian songs was desirable. Nor does she sacrifice the music to the words; on the contrary, she has a fine feeling for melody and a sense of rhythm at once keen and subtle. Her voice is a mezzo soprano, clear and warm." The Boston Herald commented: "Her fine intelligence she had with her to use, her voice at times so beautiful, also her unusual skill at characterization."

Howard Preston Fills Opera Breach at Eleventh Hour

On more than one occasion since joining the Chicago Civic Opera forces, Howard Preston, Chicago baritone, has proved a valuable artist by filling in a breach on short notice. At the first performance of Der Rosenkavalier he was called upon to take the place of Robert Ringling (indisposed) as Papageno, and gave a splendid presentation of the difficult role. In fact, it might be considered a tour de force, for Preston was informed at eleven o'clock in the morning that he must sing that night a role, which he had not sung nor even looked at in three years and in which, although he has sung it before, he has never had a stage rehearsal. That he acquitted himself admirably was the opinion of press and public alike. Such a reliable singer is a valuable asset to an opera company.

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Victoria's Yuletide Festival Proves a Gala Event

Mystery Play, 600 Years Old, a Feature—Musical Programs Drawn From Ancient and Modern Eras—Carol Singing Thoroughly Enjoyed by All

VICTORIA, B. C.—During the past two years the Canadian Pacific Railway has been responsible for musical festivals in various parts of Canada, and while they have attracted considerable attention both at home and abroad, too little is as yet generally known about them. However, with the Yuletide Festival in Victoria that started on December 22 comes the realization of what they really mean to Canada as a whole.

Apart from any personal interest of the Railway Company itself, there is no individual or public body in Canada able to produce musical festivals on such a large scale or of such vital interest to the country itself as this company. It has the necessary financial backing for such enterprises and is in a position to give the country the very best there is in music. The educational value of such enterprises cannot be too highly rated. There is also another more far-reaching result. In each case the festivals have been characteristic of the particular part of the country in which they were being held. In Quebec the old French folk songs were a very prominent feature; in Winnipeg, the music of the many foreign nations of the prairie provinces was stressed with presentations of folk songs and dances, and so, by encouraging the preservation of folk songs and dances and the music generally of these various countries as these people become Canadian citizens, their music will in the course of generations also become Canadian and so form an integral part of the national music of Canada.

Viewing the scene from Victoria harbor on the first night of the Yuletide Festival, it is to be doubted whether a more fitting or auspicious setting could have been found anywhere for this event. Of the old mystery plays there are many preserved to the present day but none older nor more beautifully written than the Chester Mysteries, written by a monk of Chester Abbey, Randal Higden, and first produced exactly 600 years ago in Chester, and as the opening event of the Festival in the Crystal Gardens Theatre.

To Major Bullock-Webster, under whose direction the play was produced, great credit is due. The cast, drawn from members of his dramatic classes, consisted of necessity of amateur, some of them with very little stage experience, and considering the unusual nature of the performance, the feeling of reverence characteristic of the whole play, the unfamiliar English of the middle ages, together with the handicap against which the players were working, a most creditable performance resulted. With the audience in utter darkness, only a dim red glow from the stage and the curtains partly drawn, a setting of pure artistic simplicity was beheld. Softly, from behind, came the strains of the Elizabethan quartet in three carols sung as a prelude to the play: I Sing of a Maiden Who Is Matchless, H. E. Key; On the Road to Bethlehem, Sir R. R. Terry; How Far Is It to Bethlehem, by Jeffery Shaw.

With the exception of Josephine Wood, contralto, the members of the quartet came from Montreal, Herbert Hewetson being the tenor, Mary Frances James, soprano, and Harold Eustace Key, bass. The quartet proved to be an unusually fine combination and their work all through the Festival was thoroughly musical in every way. Of the incidental music composed by Dr. Healy William of Toronto for a concealed choir and string quintet, and performed as such under the direction of Mr. Key, it may be said that both were accomplished with thoroughly artistic results that left very little or nothing to be desired.

On Sunday evening, December 23, the Christmas concert

in the ballroom was carried out with an entire absence of formality. With the opening number, O Come All Ye Faithful, which the audience, led by Harold Eustace Key, sang most heartily, a feeling of good fellowship was at once established. This was followed by Around the Christmas Tree (Tobain), a number embracing many familiar Yuletide airs and given by the Empress Hotel concert trio in a very pleasing manner. The vocal soloists for the evening were drawn from members of the Elizabethan quartet that had been heard the previous evening in the carols preceding the play, and while it was already known that the combination made a quartet of unusual merit, on this occasion each individual member proved to be an equally outstanding soloist in the familiar extracts from Handel's Messiah. The recit and aria, Comfort Ye, Every Valley, given by Herbert Hewetson, proved to be a scholarly and musical performance of an item calling for considerable technical skill together with keen musical insight. Mr. Hewetson held the audience throughout and was greeted with prolonged applause at the close.

Mary Frances James, whose voice is noticeable for a certain joyousness of quality, gave a pleasing account of herself in the air, Rejoice Greatly, and Josephine Wood did justice to a fine contralto voice in Oh Thou That Telles, in which the other members of the quartet sang the chorus parts effectively. There were two more instrumental trios, Agnus Dei (Bizet) and Nazareth (Gounod) that were thoroughly enjoyable, coming between the vocal numbers.

The concert was in the hands of Harold Eustace Key, who makes an ideal master of ceremonies for such occasions, and under his able direction a most Christmassy close to the evening was effected by the audience joining in the singing of the last number, The First Nowell, that was followed by several other well-known carols before the audience finally dispersed for the evening.

Monday brought two more performances of the Chester Mysteries, one in the form of a children's matinee and another an evening performance. These were similar to the first performance with the exception of the opening carols to which several more familiar ones had been added, making the prelude even more effective than on the previous occasion. This was followed by one of the most impressive events of the whole festival, the community carol singing in front of the Parliament Buildings.

Christmas Day was bright and clear and there was a general feeling of jollity in the air, the events of the day being more in the form of general festivities than any regular program.

The Elizabethan quartet, in beautiful period costumes brought especially for the purpose from Winnipeg, sang many carols during the course of the Christmas dinner, and on each occasion met with enthusiastic applause that called for many encores.

Wednesday witnessed the production of Mrs. Wardle's Christmas Party, adapted from Charles Dickens' immortal Pickwick Papers and depicting a typical Christmas of the Victorian era. The following evening there was another performance of the Chester Mysteries at the Crystal Garden Theatre and on Friday evening at the same theatre, there was a concert of carols and Christmas music, the numbers performed covering a period from the 14th Century to the present day.

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Giacomo Quintano, "Poet of the Violin"

Giacomo Quintano, violin virtuoso and teacher, prominent figure in music circles, will give two Carnegie Hall recitals this season, one on February 13 and the other on April 3.

Quintano won his laurels in the classic and romantic schools, which is natural when one takes into account the influence of Dvorak, his master, who was a pupil of David and Alard. Thus he has the blending of Italian fire, French refinement and the German breadth and repose. He specializes in the unique cycle of historical violin recitals, wherein he interprets the entire field of violin literature by the old masters, from the year 1653 up to the present day. He is a true artist, in the fullest sense of the word, and makes many sacrifices to further the cause of art in any way possible for him to do so. He is beloved of the Italian population of New York and does much for the Italian children that show any inclination toward the study of music.

Quintano has given a series of lecture recitals for the Board of Education of New York City, teaching the best violin music the world has to offer, together with an oral analysis of each composition and a sketch of each composer's life. As far as his own ability is concerned, nothing more expressive could be said than was stated, in part, by Taggart's Times of Philadelphia, namely: "Maestro Giacomo Quintano is a violinist who has no peer in the United States today."

Carson Studio Activities

Leon Carson, tenor, was heard as special soloist on Christmas and New Year's at St. Barnabas Church, Newark, N. J. Many pupils from the Carson studios are now engaged in suburban church musical work, as follows:

Ruth Beardsley, young soprano from Vermont, has been engaged as soloist in the Methodist Episcopal Church at Arlington, N. J.; she also sang as soloist with the choir of Trinity Episcopal Church at Rutland, Vermont, on Christmas Eve. Matthew D. Van Dalinda, who has recently come to the Carson studios, is and has been for many years tenor soloist at Christ Episcopal Church, Ridgewood, N. J., and at the Barnett Memorial Temple in Paterson, N. J. Grace McManus Smith, soprano, is a member of the solo-quartet at St. Patrick's Cathedral, Newark; Mrs. Smith has also recently been heard over the radio, broadcasting from Station WOR. Edw. Smeaton, baritone, is singing at the First Presbyterian Church, Bloomfield, N. J. Constance Clements Carr, well known young American soprano, has recently resigned her position at Christ Episcopal Church, Ridgewood, N. J., to become the soprano soloist at the First Presbyterian Church at Passaic, N. J., for which position she was selected by the music committee in competition; Miss Carr is extremely busy in filling her numerous concert and other musical engagements.

Behymer Presents New Baritone

L. E. Behymer presented "another exceptional baritone from California," in debut in the Philharmonic Artist Series, Los Angeles, on January 15. He is Richard Guiberson and has been heard in a series of concerts on the coast and as far West as Chicago.

Stokowski Conducts Los Angeles Concerts

LOS ANGELES, CAL.—The sixth pair of symphony concerts at the Philharmonic Auditorium had Leopold Stokowski as guest conductor. The fame of this conductor and the memories carried over from his season at the Bowl two years ago, brought a sold out house and extra seats in the aisle were filled. The first half of his program was devoted to Bach alone and the last half to Wagner, the reason given being that he considered them extremes of the most interesting period of music. Furthermore, he is reported to have pronounced the Los Angeles Philharmonic Orchestra second to none in the world. However that may be, he not only inspired the audience, but he also inspired the orchestra to tonal heights which they achieve but seldom. The three Bach numbers, which were orchestrated by himself, were not familiar; they were *Wir glauben all' an einen Gott, Ich ru' zu Dir, Herr Jesu Christ*, and *Passacaglia*. Most Bach interpretations are noticeable for cold, crystalline intellectuality in the reading. The Bach of Stokowski had a beautiful sensuous tonal quality. His Wagner group formed a succession of pictures: *The Forest Murmurs* from *Siegfried*, *Siegfried's Rhinefahrt*, *Siegfried's Funeral March*, and the closing scene from *Götterdämmerung*. Applause had been enthusiastic all through the concert; at the finish the conductor received an ovation. Instead of the usual rush for the exits, the entire audience remained seated calling the conductor again and again to the front. Many out-of-town guests were present, among them Mr. and Mrs. Hertz, who came down from San Francisco for the purpose.

Pro Musica gave a program of Respighi's works at the Biltmore. The composer, accompanied his wife, Mme. Respighi, who sang songs of his composing, were assisted by the Musart Quartet. Respighi is well and popularly known in Los Angeles for his orchestral works, the *Pines of Rome* and *The Fountains of Rome*, but this program of intimate chamber music revealed him in a new light. His compositions are modern and appealing. Mme. Respighi sang his songs with intelligence and insight, with a beautiful and sympathetic voice. The evening was one of exceptional enjoyment.

The Gamut Club entertained the Los Angeles Music Teachers' Association at its regular monthly meeting at the Alexandria. The guests of honor were Arthur Friedheim, Henry Purmort Eames, and Max Swarthout, the last named being president of the Los Angeles County Music Teachers' Association. Rosalie Barker Frye, contralto; Joseph Borissoff, violinist, and Nino Hershel, pianist, gave the musical program.

Tandler's Little Symphony Orchestra, with Calmon Luboviski, violinist, and Claire Mellonino, pianist, presented the fifth concert of the Coleman Chamber Concert Series in Pasadena. The program included Schubert's *Unfinished Symphony*, George Conus' *Child Life Suite*, and a Mozart quintet scored for oboe, bassoon, French horn, clarinet and piano. Luboviski played the *Saint-Saens Rondo Capriccioso* with the orchestra, and several solo numbers.

Sibley Pease, organist, offered his usual Sunday afternoon organ recital at the Elks' Club.

Philip Tronitz presented fifteen pupils of his intermediate class in recital at Baldwin Hall.

B. L. H.

Haarlem Philharmonic Breakfast

The Haarlem Philharmonic Society of New York gave its annual breakfast and the third concert of its season in the grand ballroom of the Waldorf-Astoria, January 17. The president, Mrs. Everett Menzies Raynor, and officers of the society held a reception preceding the breakfast in the Astor Gallery. An elaborate breakfast was served, under the direction of Mrs. Sturgis S. Dunham and her committee, in the grand ballroom. Members and guests were entertained during the breakfast by the orchestra.

The musicale at two o'clock, was in charge of Lillian Sherwood Newkirk, chairman of music, and her able assistants, who presented four well known artists from the

Yeatman Griffith Accompanist Winning Recognition as Composer

Mildred Gardner, who has been the accompanist for Yeatman Griffith in his New York studios for several years is having a very active season, not only as pianist and accompanist, but also as composer. Her songs have appeared with success on the programs of such artists as Lenora Sparkes, Ralph Errolle, Myndelle Louis, and others, and during Miss Gardner's sojourn at Yaddo, Saratoga Springs, N. Y., last summer, where she was a guest of this Association for a period of seven weeks, which were devoted to composition, two recitals of her songs were given. During the holiday season Miss Gardner appeared both as soloist and accompanist at the annual educational Institute of Westmoreland County, held at Greensburg, Pa., also fulfilling many club dates in Pittsburgh and vicinity. Miss Gardner has also accompanied many of the Yeatman Griffith artists at New York concerts.



MILDRED GARDNER

Metropolitan Opera Company. These artists are well known throughout the country for their success as concert singers and gave a very delightful rendition of their arias and duets,—a musicale long to be remembered. The artists were: Queena Mario, soprano; Dorothea Flexer, contralto; Rafaelo Diaz, tenor, and Giovanni Martino, basso.

Reception for Dr. Harpin

Dr. A. J. Harpin, for the past twenty-four years director of Plymouth Church Choir, Worcester, Mass., resigned from that position on January 1. At a reception given in his honor, Albert Inman, chairman of the music committee, presented Dr. and Mrs. Harpin with a Limoges china set and cut glass goblets in appreciation of Dr. Harpin's musicianship and long service to the church and as a testimonial of the high regard in which he was held by the members of the congregation. He also was presented with a white gold watch and chain and a gold fountain pen by the senior and junior choirs.

At the present time Dr. Harpin is directing the Notre Dame Choral Society of 250 voices, which he will present soon in a performance of Massenet's oratorio, *La Vierge*. He also is reorganizing the choirs of the new Notre-Dame des Canadiens Church, which will open in September of this year.

Vera Bull Hull President of Altrusa Club

At the last meeting of the Altrusa Club of New York, a single classification club for executive business and professional women, the following officers for the next year-and-a-half were elected: Vera Bull Hull, concert manager, president; Gena Branscombe, composer, vice-president; Marjorie A. Todd, secretary; Grace M. Clark, treasurer; Frances A. Massey, national executive committee member. On the board of directors are also Mrs. Franklin D. Roose-

velt, Anna Steese Richardson, Mary L. Alexander, Eva B. Gage and Elsie Eaves.

Lucretia Goddard as Marguerite in Philadelphia

When Faust is presented in Philadelphia on January 24, Lucretia Goddard, young pupil of Mme. Vinello-Johnson, will have the role of Marguerite. Miss Goddard appeared in this part two years ago in Boston and at that time attention was centered on her because of the good work she accomplished at the debut. To the romantic role of Marguerite, Miss Goddard brings not only an exquisite voice but also youthful charm and beauty.

Another young artist in the cast will be Stuart Gracey, baritone, who will sing the role of Valentine. Mr. Gracey has had success in opera and concert both here and abroad.

Concert at Lachmund Studios

An evening of ensemble music was presented by the students of the Lachmund Studios of Yonkers, N. Y., on January 11. Those participating were from the classes of Harold Henry, Marjorie Gleyre Lachmund, Roslyn Pinsky and Clara M. Du Bois.

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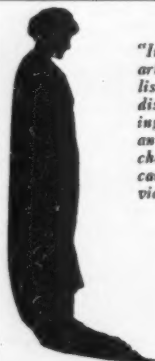


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Musico-Social Notes From Paris

PARIS.—At this time of the year, aside from the few im-
portant concerts, the most interesting musical life goes on in
private homes, where musicales are given under ideal condi-
tions. During the past two months the most eagerly at-
tended and most exclusive were those given by Irving
Schwerke in his studio. Nowhere else does one see the best
society and the most famous musicians mingling in such
surroundings.

At the first musicale the program was by René Le Roy,
flutist, who played Bach and modern compositions with
consummate art. Herbert Carrick was at the piano. The
Andolfi Quartet, the best in France, was heard on the occa-
sion of the second musicale. They gave an excellent per-
formance of one of Georges Migot's quartets as well as of a
composition by Swan Hennessy. Albert Spalding played at
the third and it is difficult to imagine a more complete
mastery of the instrument than he displayed that evening.

Another charming musicale was given by G. André Simon,
at which Bernard Sinheimer, with his quartet, played a
Haydn quartet and one by Mozart. Judge and Mrs. James
G. Bailey have had some charming Sunday afternoons, at
which Sarah Fischer sang and Herbert Carrick played.

BACH "NOVELTIES"

The Theatre Beriza, under the direction of Marguerite
Beriza, gave its first program at the Theatre de la Potinière,
a small house which Mme. Beriza has rented for two years.
Two Cantatas by J. S. Bach were "novelties"; the first
dragged rather painfully and gave a general impression of
amateurishness. The second, The Coffee Cantata, was very
dainty, and musically well given. The third work on the
program, Angélique, by Jacques Ibert, is an old musical
sketch, the best that Mme. Beriza has had in her repertory.
It is unfortunate that the stage decorations are so uninter-
esting and do not aid in creating atmosphere.

Rosa Low Charms Anew

Rosa Low sang on November 30 in Wheeling, W. Va., in
a joint recital with Raoul Vidas, under the auspices of the
Opera Club, whereupon the Register said: "Miss Low's
voice is of pleasing, mellow quality, amazing in range and
striking in power. A touch of the coloratura, more than a
hint of the dramatic, and a sweet beauty of depth were
called to life by the demands of the program. The singer
herself might be a smiling lady of Titian's fancy, for her
vivaciousness and personality. Miss Low's aria from Iphigénie
en Tauride (Gluck) held lovely pianissimo passages, and
her singing of Aubert's Chanson Espagnole made a newly
enhanced gift of its favorite loveliness. Precision of tone
and diction in Sibella's Bimba Bimbetta closed the group
satisfactorily. Little more could be said of the closing trio
of numbers by Miss Low than that they matched in their
varying moods the perfection of her other songs."

The Intelligencer also spoke glowingly: "Miss Low, a
charming little woman, possesses an unusually strong soprano
voice, which is very rich and sweet, and her program last
evening was enthusiastically received."

Rethberg on Concert Tour

Elisabeth Rethberg has just completed her seventh season
with the Metropolitan Opera Company and is now on a
concert tour extending from Toronto, Can., to Jacksonville,
Fla., and as far west as Kansas City. Since the beginning
of the New York opera season, Mme. Rethberg has made
eighteen appearances, including her phenomenal success in
the American premiere of Respighi's The Sunken Bell.

This prima donna's versatility is attested by the wide
variety of operas in which she sings. This year her rep-
ertory included, besides the difficult and exacting Respighi
piece, Pagliacci, L'Africaine, Faust, Tannhauser, Andrea
Chénier, Die Walküre, Die Meistersinger, Aida, Lohengrin,
and Madame Butterfly.

Evans and Salter, Mme. Rethberg's managers, have ar-
ranged her concert tour so that Mme. Rethberg will return
to New York for a single recital at Carnegie Hall on the
evening of January 30, prior to her departure for the South.

Herbert Carrick, American Pianist, in Paris

Wager Swayne's capacious studio and the adjoining
rooms were filled with a very attentive and delighted
audience when Herbert Carrick recently played a long
and varied program of piano compositions. The young
American artist, who was the pianist at Reinhold Werren-
rath's recitals in all parts of the United States for several
seasons, has consequently had much experience before the
public. During the past year he has been adding to his
repertory and preparing himself for concert and recital
work under the guidance of Wager Swayne in Paris. His
recent recital proved him to be a pianist of great brilliancy,
strongly marked rhythms, and tonal beauty. He immedi-
ately left Paris for London, where he gave a joint recital
with the singer Sarah Fischer, formerly of Montreal, and
recently of the Opera Comique of Paris. The two young
artists were married in Paris a few days before Christmas.

Boyle Pupil Soloist with Orchestra

Marion Rapp, artist-pupil of George F. Boyle, will be the
soloist on January 20 with the Reading Symphony Orchestra,
playing the Schumann piano concerto in A minor. Miss
Rapp, who formerly was a pupil of both Mr. and Mrs. Boyle
at the Curtis Institute, now studies at the Boyle Piano Studios
in Philadelphia. Her recital in Philadelphia last season re-
vealed her as a pianist whose future career should be watched
with interest.

Alsen Completes Coast Tour

Elsa Alsen finished her concert tour of the Pacific Coast
this month, singing in Pasadena, Cal., on January 4;
Phoenix, Ariz., on January 8, and Los Angeles, Cal., on
January 10. The soprano started this itinerary on Novem-
ber 22, when she appeared as soloist with the San Fran-
cisco Symphony Orchestra, under Alfred Hertz.

Crooks with Friends of Music

Richard Crooks again will sing for the Society of the
Friends of Music, February 10 and 17 at the Town Hall,
when he will have the tenor role in the Mozart Requiem.

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Choir Singer, Untaught in Composition, Writes Book and Music of Opera.

Has Nina Picini's gift come to her to be the "Light that failed, or the Light that won?" She has asked herself this question many a time since the gift of musical composition suddenly came to her. "And it came in such a God-given way," said she. "I knew nothing of harmony, composition, or counterpoint. At the age of seven I studied the piano for one year with my mother, who was a remarkable pianist. Together with my subsequent vocal studies that was the only musical education I ever had."

"Down in my southern home, New Orleans, I was kept on scales and exercises, until I knew the keyboard thoroughly and could tell the key and harmonies, as well as individual tones that were struck on the instrument, without seeing them. I had what is called absolute pitch. After my mother's death, when I was eight, I kept up my practicing, alone, for some years, having no teacher, as I could not afford lessons. I lived with my French grandmother, who had a beautiful contralto voice, and had sung in a great choir as soloist. She used to stand behind me, and beat time to my little pieces. I came to New York after she died."

"What happened after you came to New York?" she was asked. "What happened was the greatest marvel in my life," answered she, "It was so great that I could not understand why it had come to me, for at that time my sole musical activity was that of a choir-singer, solo soprano in the Dutch Reformed Church quartet. I had also written two books and many stories for magazines and newspapers, which brought me a comfortable livelihood. I could always read music at sight, which faculty enabled me to obtain the choir position from twenty-five sopranos who tried for it. The writing came as suddenly as the music, for I see and hear all that I do in my mind's eye."

"One afternoon, in late April, at five o'clock, I was seated by a window, resting from a day of work, writing a story that had been ordered that week. Suddenly, another room seemed to take the place of the one I was in, just as if a scene-shifter might have pushed it forward. I was in a music-room, high-ceilinged, about twenty feet long, devoid of furniture, except a small spinet that stood in a far right-hand corner. Over doors and walls hung crimson brocade hangings. At the spinet a young man was seated. As I stood in the doorway, he turned and beckoned, with 'Avanti!' a word that I had never heard. I drew nearer to the spinet. Then he played,—melodies that seemed to

lift me out of myself and as he played, a golden spark left the place near my heart, elongated, until I looked up, and saw a golden outline of a woman, with my face. The arms were crossed in ecstasy, the hair floating. Then it returned, spark-like, to my body. "The musician looked at me, smiled, cried 'A rivederci,' and I reluctantly left."

"What did it mean? This fact was unknown to me, and the dark eyes, black hair worn to the shoulders, and fine profile seemed Italian. One or two authors, editors, and a musical critic in New York heard my story, and advised me to sit by the window every afternoon at five and await results. Three weeks later, by the open window, the vision came again. I was in a theater, the sole one in the place. The curtain rose upon a gypsy scene. I heard the music and words of the first chorus; line by line my book came with the music; I saw the dances. The scene was laid in England, a country I had never visited. Every property on the stage, every costume was clearly visible. I reached out for a piece of music paper, and, sitting there, I recognized the chorus as being in F sharp minor, and jotted it down in one long, straight line, words beneath, across the page. I never went to the piano to see if the key was correct, until I had written words and music down. The time was 2/4. I felt the rhythm. From that day on until several weeks had elapsed I wrote the entire opera, words and music, dialogue, and all, as I heard it. Names, places, dance steps, titles, all were heard and seen until it was completed. It took about eight weeks, two hours each afternoon. In all those weeks I never touched the piano to write one line. After each act was completed, I tried it over. All was correct, keys, time, rhythm and themes."

"Soon after I went to Paris, where I lived several years. While at the studio of Francis Thorne, where I sang some songs I had composed after the opera, he asked if I would like to see a book of old Italian masters, written in French. Half way through the book I came to the portrait of the man I had seen in my opera. It was Paesello. He had written almost three score operas, but his chef d'oeuvre was one labeled Nina—my first name."

"A natural composer, artist, inventor, joys in this gift of creative art. Schubert, I am told, wrote in no other way. I hope that his fate will not be mine neglected as he was in life, to be extolled after one hundred years. Much has been written about English opera, its possibilities and



NINA PICINI

future. A light, romantic English opera, my Zitanella is here, now who will be instrumental in producing it?"

In private life Nina Picini is Mrs. Leavitt Mersereau. A quiet, thoughtful, intellectual woman, with the fire of abundant vitality in her eyes, the composer is not a spiritualist or believer in the supernatural. The remarkable circumstances under which she suddenly found herself to be an opera composer were recounted in a manner that left no doubt as to their authenticity. There will be a private audition of Zitanella open to a limited number of newspaper men, dramatists and managers at Birchard Hall, in the Steinway Building, New York, at three o'clock on the afternoon of February 2. J. S.

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EXPRESSIONS

What the Baldwin House Did Last Year—A Record of Selling Based Upon Highly Individual Service—Baldwin Idealism Shown in Latest Move of Company

While piano men generally during the past year have been moodily and gloomily explaining why the piano business is so bad, the old Baldwin House of Cincinnati has a record for 1928 that should cause many a pessimistic piano man to pause, to state why during these days of drab mental viewpoints, he has not done as has the Baldwin House and got some of the business that the Baldwin did not get.

It may be said, and that with authority, that the Baldwin House in 1928 led all houses in this country in the numbers of units sold, which total 23,000.

There are reasons for this. When one visits the Baldwin House of Cincinnati he does not find a lot of men drawing salaries, sitting around with plenty of time to tell why they are not selling pianos, and evidencing in this very laxity of interest as to whether pianos could be sold, but ready and with plenty of time to tell why they are not being sold. There is an air of enterprise, of mental agility, if one may so say, that seemingly shuts out all ideas that the piano has seen its day, and that the people will not buy them.

There have been years when the Baldwin House has exceeded the number of sales made for 1928 which is something that indicates the fact that those who work will win.

50 Years of Achievement

For over half a century the Baldwin House has been operating in the same building in Fourth Street, Cincinnati. Always has it attended to its own affairs. Never has it boasted about what it was going to do, but only pointed with pride at what had been done. It has been conservative in its methods as far as extended publicity is concerned about its own affairs. It has never made efforts to increase its overhead unless that increase would bring in sales.

An illustration of this is given in the fact that only this week has there been any radical change in the executive offices. The former president, George W. Armstrong, jr., has occupied the same spot in the old building in Fourth Street, Cincinnati, for over half a century. The present president, Lucien Wulsin, has had his desk located where it was most convenient, without encompassing walls that prevented an easy approach. This month the executive offices were moved to the fourth floor of the old building, where the absence of private offices is again manifested and the executives are together in one large room with light from four sides, getting away from the electric light and into the sunshine.

It probably will be somewhat of a surprise to Mr. Armstrong when he returns to find his desk located in this sunshiny atmosphere, and it will no doubt bring about more cheerful and aggressive methods, if that be possible, in the endeavor to increase the record of 1928 during the twelve months of 1929.

There is not a department in this old Baldwin building that is not indicative of work. Each individual is intent upon what is before him or her to do. The organization presents an efficiency that would make many of the efficiency experts blush to know that this old and conservative house is car-

rying along on the most up-to-date methods and extending this throughout the entire organization over the United States.

The Latest Move

That the plans for 1929 are aggressive is evidenced in the announcement sent out that the Baldwin Piano Company will begin on February 3 a nation-wide campaign of such character and scope, the announcement states, as to make it of tremendous benefit to every piano dealer. It will be observed in this statement that the Baldwin house is interested in the entire industry and trade. The statement further says that Baldwin will present to millions of Americans a vivid picture of the piano's place in the family circle, the part it plays in enriching every-day life, the wealth of happiness and inspiration it brings to social hours. A notable Baldwin enterprise to promote the piano as the one essential musical instrument in every home. With this, another brain agitator is sent out explaining just what this means, and is entitled "Showing Millions How the Piano Enriches Home Life." Then follows this announcement:

Sensing the opportunities in an outstanding demonstration to inspire increased appreciation of the Piano as the essential musical instrument in the American home, The Baldwin Company again shows its capacity for progressive leadership.

Baldwin has closed a contract with the National Broadcasting Company for a series of nation-wide radio programs "At The Baldwin" over the Blue Network every Sunday evening, commencing February 3rd.

The purpose of these programs is to show the possibilities of the piano in the home, to present a vivid picture of the piano's place in the family circle, and the part it plays to enrich everyday life and bring a wealth of happiness and inspiration to the leisure hours.

The scene is laid in a music-loving home. Each Sunday a distinguished artist will be present as guest of honor. Dinner over, the artist and other guests assemble in the living room to enjoy a half-hour of music—at the Baldwin.

The characteristic informality of the occasion will be brought out in conversation, which will punctuate the programs of standard compositions, old favorites and popular selections.

The possibilities of the piano for inspiration and enjoyment will be presented—a notable Baldwin enterprise to promote the piano as the essential musical instrument in every home.

A Generous Purpose

There has been many surmises made as to the value of the radio in advertising, especially with reference to the piano. The Baldwin house has faith in the piano and the radio. In fact, it was one of the first manufacturers of concert grand pianos to place pianos in the radio studios, especially throughout the Middle West. They received, and this through thorough tests, returns that led to the broadcasting

that is announced. The bigness, the broadness of this move on the part of the Baldwin institution is evidenced in the fact that it is not done with the sole idea that it will benefit the Baldwin house and its pianos exclusively—that is evidenced in the wording of this announcement. It is for the piano generally. If others are benefited by this, the Baldwin house feels that its policies will bring to it a full return in the way of sales.

It may be that the piano pessimists will find much to argue about as to the pros and cons of this movement, but that will not interest the Baldwin people at all. They care nothing for what others may say or argue. They are intensely interested in the Baldwin and all that the word Baldwin means.

There is a system of keeping in touch with everyone in the Baldwin organization from the Atlantic to the Pacific. The publicity department is constantly at work in this effort. There is reproduced on the third cover of this issue of the MUSICAL COURIER a hanger, reduced in size, that is sent out to every Baldwin dealer throughout the country with the request that it be placed where every salesman can see it as a daily reminder that the Baldwin house demands constant and vigilant combing of the territory to get all the piano sales that are possible.

A Baldwin Record

An individual illustration of what all this means is shown in the record of one salesman in the Cincinnati house. It is an example of what can be accomplished by a piano salesman who will organize and plan properly to build up contacts that will bring piano sales. This, it must be remembered, is the personal business of one of the salesmen in the Cincinnati retail department. All know the general opinion of piano men as regards the selling of pianos in the Cincinnati territory. Those who complain about the difficulties faced in meeting competition, of the hard work necessary to close sales, must read the following figures, will benefit in that it shows that individual effort in piano selling is the acid test. The man who can roll up a record such as the following is evidence that a good man, backed by a good house, with good pianos, can sell to the people if the people are approached and shown the necessity of the piano in the homes.

1924	Total	\$38,991
1925	"	\$49,214
1926	"	\$57,844
1927	"	\$58,729
1928	"	\$77,205

This is strictly personal business and does not include any sales initiated by "crew" men.

If a Baldwin salesman can sell \$77,205 worth of pianos in the Cincinnati territory in 1928, there is brushed aside all of the pessimistic arguments that have been presented as to piano selling, and indicates the people will buy pianos if only they are approached in the proper manner and with pianos of name value and quality.

The Value of Personal Appeal

This illustration of the work of an individual salesman in the Baldwin retail house in Cincinnati is but an evidence of what is back of that salesman. This starts in with the president of the company and goes down through the various executives into the sales organizations throughout the country. It shows the great value of the personal appeal of the house of Baldwin to the men in that field. There is nothing

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Piano and Musical Instrument Section

Resent Interferences

Piano dealers generally resent any interference as to their finances by manufacturers. The manufacturers, it may be, do not bring the right methods into bearing that obtains the confidence of those that they sell to. Manufacturers are apt to overload a dealer that is carrying their pianos, and in so doing bring about the very evils they should attempt to avoid for their own benefit. The dealer with too much inventory shows too much liability. There is a general carrying of this inventory by the manufacturer, and with only one end, to keep the factory running. Too many manufacturers attempt to produce too many units, this with the end in view to lower the cost of production. This leads to forcing pianos upon the dealers, and then finding fault with the one carrying a surplus stock for not meeting maturities promptly. The dealer having too large an inventory can only make part payments upon maturities, renewing what is not paid. If the inventory be right, the dealer can pay all his maturities. The manufacturer might make fewer pianos, but he would have his own inventory reduced, and not have to meet supply and labor bills with borrowed money. The causes of the low production for 1928 was due in a great measure to the overloading of dealers in 1927. The overloading killed and destroyed the enthusiasm of the dealers, for no dealer can have his mind centered on selling when he is worried to death with approaching maturities that represent pianos on the floor, instead of sold and bringing in the monthly instalments. The dealers and the manufacturers were lost in this dilemma of over production and lack of selling. There is a real distress caused by this lack of turning over stock. The manufacturers had far better sell 50 per cent. less pianos on short time than on the forcing plan and get themselves tied up by lack of capital, just as the dealers are that have accepted the overloading. They would then have cash instead of finished pianos eating their heads off in wastes that kill business. No dealer has any backbone if he is in debt. His business looks bad. His paper goes to the discount banks, and his stock absorbs all he can get on his paper, and then still be in debt for instruments carried over many months, thus preventing turnover. Let the dealer study his hold-over inventory at the beginning of 1928, and then begin serious planning to stop his losses.

Savings in Wastes

Mercantile associations are awakening to the necessity of bringing about savings in the wastes existing in the retailing of the products of industries. The daily papers are printing much about this phase of merchandising, and it is evident that what this paper has been saying about the losses in wastes in piano retailing is true, for it is but the reflection of what is being said about other commercial lines. James L. Fri, Director of the Merchandise Managers' Group of the National Retail Drygoods' Association, discussed last week the conclusion of a survey just completed, and said that the most definite one obtained was in working out their stock control ideas, retailers too often lost sight of the real purpose of control. "The survey," Mr. Fri said, "seems to demonstrate that the stores are prone to get lost in the maze of details of the systems of control. The outstanding purpose, of course, of any system is to set up and maintain a balanced stock condition, or what may be termed a 'model stock.' But it is a fact that despite the great numbers of stores giving marked attention to control it has been only recently that they have started to set up basic stock lists and to put definitely in figures the amount of stock they should carry in their different departments. Any stock control system should start with this basic stock list." It is an easy matter for the piano dealer to make his inventory come within the demands of his sales. A piano represents a price that would involve many sales in drygoods or any of the other products carried by retail stores. The sales of pianos should act as the basis for the stock control. One necessity the piano dealer does not strive to attain is that of turning over stock. Let the dealer look over his pianos and see how many of the 1927 units are in hand. He will find a waste in this long-holding of pianos that will explain losses in lack of turn-over that will answer some of his losses as to profits. Another point made by Mr. Fri in his talk was that there was a tendency on the part of retailers to copy what other houses do. This fault has been pointed out to piano dealers in these columns time and again. Each business man must follow his own ideas, that

is, study what others may be doing, but apply what he learns to fit his own abilities and his capital. No two piano stores can be run exactly alike. The head of the house, with his organization, must study his line, his territory, his people, and work out his own sales plans. It may require different methods to sell pianos, for each piano sale is independent of another. That makes it necessary for each dealer in the same town to create his own selling methods independent of his competitors. For two salesmen to clash in competition, each endeavoring to sell alike, is bad for the piano, bad for the salesmen, bad for the dealer, and allows of the competitor that conducts his selling along his own lines to step in and grab the sale that is lost to the others because they do nothing but conflict.

Words of Wisdom

There recently came to light some letters written by the late John Wanamaker to his son, Rodman Wanamaker, which are of unusual interest. It is interesting that the same note of homely common-sense pervades these letters, as well as evidence of the deep affection which he bore for his son. John Wanamaker stands for all time as one of the giants of merchandising, the man who during his life time accomplished as much or more for the upbuilding of a great industrial as any other single man might claim. In one of these letters he says: "Truly ignorance is bliss. Both the stores are full of 'what's the use,' and 'who cares' and 'there's nobody looking at us.'" If this is not an enlightening picture as to the faults existing in the merchandising picture, not only of his time, but of all time, nothing could be. Also, writing of a slack period, he said: "Not much can be done now with weather and absences affecting sales, but we can always improve ourselves and be ready for the next term." In these simple words are presented one of the great reasons for the success of the Wanamaker institution during the life time of this man. There are lessons here for the retail piano merchant.

Steinway Business in Europe

All piano men know what a good year 1928 was to the Steinway house in this country, but nothing has as yet been told about the European business of the Steinway house. The S. & S. Mitteilungen, the Hamburg house organ, says in its December edition issued in January, the following: "The year 1928 has brought us a plenitude of events among which have been of prominent importance the efforts of the whole trade to obtain and secure a restoration of sound condition to the piano trade. Much has been accomplished, but more remains to be done, according to the old proverb: 'Rome was not built in a day.' But the simple fact that a few firms of the trade have taken the initiative, has had a beneficial effect and has been instrumental in checking in some quarters the thoughtless underselling of goods of genuine value. Our expectations with regard to the Steinway turnover have been splendidly realized, the record of 1927 has been beaten by more than two hundred instruments, a result eclipsing by far all previous figures. On the attainment of this brilliant result we express to all our representatives our heartiest thanks for their successful cooperation. As for ourselves we are solely intent on warranting the surpassing quality of our products and developing our productive capacity to enable us to satisfy in every way all calls made upon us. The sales successes, however, aided by the active support of our business friends, will fully correspond with our own efforts. In this spirit we extend to the large circle of Steinway friends and to all readers of the S. & S. Mitteilungen our best wishes for a Merry Christmas and a Happy and Prosperous New Year."

Dr. Klein's Radio Talks

Dr. Julius Klein, of the United States Department of Commerce, Washington, gives a series of talks over the radio every Saturday night. Just at the present time he is giving some interesting data regarding the wastes operating in the distribution-selling methods as between the factory and the consumer. This week Dr. Klein will discuss the wastes in groceries. Those piano dealers who are now studying the conditions surrounding their business during 1928 may well listen in on these talks, for there is much said by Dr. Klein that is of value to the merchant. The waste in retailing is vast. Some of the statements made by Dr. Klein are almost unbeliev-

able. His estimate of this waste runs into the millions and millions. His illustrations are taken from the reports of the bureau he is the head of, and are reliable and dependable. The piano dealer does not seem to realize the waste that exists in the selling of pianos. Efforts were made in the series of articles recently printed in these columns which had to deal with the methods inaugurated by the President of the American Piano Company, George Urquhart. Figures were presented and evidences shown how the piano dealer can conserve these wastes through reductions in inventories, rents, etc., and arriving at percentages based upon the volume of business done to create profits that now are lost through wastes that may easily be overcome. While it is not probable that Dr. Klein will utilize pianos as his topic of discussion, the suggestions he offers in other lines can be fitted into the piano business with profit.

Side Lines for Pianos

A well known piano man discussing the question of the piano dealer taking on the radio as a side line, made some rather pointed arguments that tend to cause one to look about him if he be a piano dealer exclusively, for there is much in what this man of observation said. His objection to going into radios himself was based on his study as to the many dealers in radios outside the music business. He quietly remarked: "Just look about you as you step about our city. You will find radios offered at cut rates or any old price, with offers to take in old radios as part payment. In fact, you will find radios being sold in any kind of a store, probably not in butcher shops, but the manufacturers are so keen to have their radios sold they do not care who sells them. It will not be long before the radio to the piano dealer will be like the talking machine and phonograph is at this time. The piano dealers made money with the recording records and machines, but that rage has filtered out, and now we find the sound-proof rooms, etc., that formerly took the place of pianos absent, and pianos upon the first floor instead of the second. The radio has not driven the piano out, but it has certainly killed the talking machines and phonographs. I can see no money in selling radios on a 40 per cent. markup. So I am going to stick to pianos, cut my overhead, sell probably less units, but will make more money than in scattering my interests and losing on all sides." Seemingly true, but there are others who hold different views. Only the dealers who have sold a lot of radio stuff in 1928 can really answer the question as to profit-making in the radio. If, however, the trade-in on the radio brought about by new inventions continues there will be a necessity for red ink in the statements of the piano dealers. The replacement idea as to the radio, and this before those of the past are worn out, is bound to create losses, just as we find the automobile dealers struggling to overcome the replacement in those machines in having to make from three to five sales or even seven or more sales before the new automobile is sold in fact. The dealers always complained as to the markup on the talking machines and phonographs, and now they complain about the mark-up on the radio. Let these men compare the mark-up on the automobile with the radio, the phonograph, and then silently vision in the mark-up on pianos. The piano dealers are becoming just about as afraid of the radio as they are of the phonograph. Let the piano men follow the Baldwin idea of selling—get to work and work as hard as the Baldwin people do, and there will be a different story for 1929.

A. B. Chase-Emerson Boats

The display of the boats turned out from the A. B. Chase-Emerson plant at Norwalk, Ohio, seems to have created something of a sensation at the Boat Show in Grand Central Palace, New York, this week. As a by-product to the piano making in this old plant, boats were looked upon by the "It can't be done" members of the piano industry and trade, and yet this exhibition seems to have presented another "It can be done" answer." The New York Times has this to say about the new boats, which show the experienced work of piano workmen, apparently, and created what is said to be the sensation of the show: "From pianos on which master musicians played the compositions of master composers to outboard motor boats may be a far cry, but at the Motor Boat Show in Grand Central Palace there is a firm long identified with the production of pianos which is offering an outboard motor boat for the first time. This is the A. B. Chase-Emerson Corporation, which has turned over one unit of its plant at Norwalk, Ohio, to the manufacture of a new family runabout outboard craft. The Chase-Emerson Company has been in the business of making pianos for eighty-seven

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years. It has made the A. B. Chase piano, the Emerson piano and the Lindemann & Sons piano, the last named being the second oldest instrument in this country, having been established in 1836. J. Harry Shale, president of the company, when asked about the apparent dissimilarity of piano and outboard manufacture, declared that the two dovetailed nicely, the peak of one coming when the other is at its lowest ebb. Charles Pinks, formerly of the Matthews Boat Building Company, is in charge of the boat department.

Radio Selling

Referring to the radio and what the piano dealer can do with it, there are some figures furnished that will cause a wonderment in the minds of some. It is printed in the daily papers that in 1924 the value of radios in the homes was \$5,000,000. In 1928 this was increased to \$591,764,820. There also follows that these radios sold in 1928 for an average of \$121, minus the speaker, tubes and console, as against a little more than \$100 before that year. This sounds good, but how much do the piano dealers get out of sales like this when the question of service and overhead comes out of a 40 per cent. mark-up, or thereabouts. One great trouble with the piano dealer is that he sells his radios on the same overhead as the piano, when the piano has a 60 per cent. mark-up more than the radio. There is a vast difference in all this. To sell radios at an average of about \$120 on a 40 per cent. mark-up and make a profit there must be care against a high overhead, and there must also be great care in the trade-ins that must come to the surface with almost every replacement that the dealer has to contend with. What is to be done with second-hand radios when the constant changes through improvements are with the selling? Competition with the different makes of radios, plus the many stencils, must make it harder and harder to sell the air receivers. It looks like the manufacturers are the only ones that get the profit to stick. Pretty much like automobile selling where the manufacturers seem to get all the gravy and the dealer gets the trade-ins. Study this when considering the radio, the talking machine or the automobile.

The Steinert Stood the Test

All will recall the great sensation Mary Garden made in the selecting the Steinert piano during one of her concert tours, and the manner in which this selection was made in New Haven when the piano she was using for that tour did not arrive and a Steinert was placed at her disposal. She immediately asked that the Steinert piano be obtained for her use on that tour. This was her own act. She used the piano in subsequent tours. Now comes another testimonial and test of tonal and wearing quality from another artist, but the piano used under somewhat different circumstances than when Mary Garden paid her compliments to the Boston instrument. The new test of the Steinert was made this winter under circumstances that required the using of one instrument to undergo, and this successfully, many public appearances. A Steinert concert grand was made to travel by bus, truck, and railway through twelve states of the Union, visiting forty-two cities and used in fifty-four concerts, yet when returned to its home in Boston was found to be in fully as good condition as when it first started on its journey. Mme. Ethel Leginska with her Boston Women's Symphony Orchestra selected this piano for her solo-instrument. She used it in most of the places visited, which included cities as far south as Lynchburg, Va., Washington, D. C., north to Buffalo, Cleveland, Milwaukee, St. Louis, Mo., through Indiana, West Virginia, and closing in Canton, Ohio. The whole tour was completed in exactly seven weeks. Surely some traveling and strenuous usage.

Fraudulent Bankruptcies

The National Association of Credit Men has launched a campaign to reduce the number of fraudulent bankruptcies. Recent extensive amendments of the Federal bankruptcy law have increased the penalties for fraud, and have lessened the incentive to resort to the "voluntary involuntary" form of bankruptcy which facilitates collusive practices and dishonest concealment of assets. The association hopes to arouse among business men generally an esprit de corps which will condemn such action, and so bring to bear the greatest degree of cooperation in

exposing such practices when attempted. Mr. Prendergast, chairman of the Public Service Commission, in a recent address to the association, stated that it is probably not overemphatic to state that unless private agencies are prepared to assist, bankruptcy rings will continue to flourish, no matter what methods are devised for appointing receivers and no matter how drastic the punishments.

Lessons in Success

About a year ago Sherman, Clay & Co. rented a small store on Fillmore street, San Francisco, to try whether the Fillmore district would support a district branch of the big downtown music house. The management was put in the hands of E. J. Conn in charge of the flourishing Mission district store of Sherman, Clay & Co. The Fillmore district was given a chance to buy anything that could be found at the downtown store, including Steinway pianos, Duo Art equipped pianos and all the firm's other lines, both big and little. Now workmen are demolishing the dividing wall between the Fillmore branch store, 1715 Fillmore street, in order to enlarge it by adding the adjoining store on which a long lease has been taken by Sherman, Clay & Co. E. J. Conn says that the two stores will be reconstructed and made into one music house with modern arrangement and equipment throughout. The new store will have a 38-foot frontage and ample depth to display "Everything in Music" as carried by Sherman, Clay & Co. The expansion is the result of a year's success.

Classic Music on the Air

The daily papers are taking notice of the changed conditions surrounding the offerings of the radio broadcasters. The New York Times said last Sunday that opera and classical music is rapidly gaining the favor of the radio audiences. Then is shown in a long article with a double column head the prominent place given to opera in the programs for the current week. It is evident that the going on the air of the Chicago Civic Opera Company, and which is a great success even though curtailment of time prevents whole operas to be given, yet allows the big singers and the orchestra to be heard has aroused other broadcasters to enter the field. This week there was given a program by singers from the Metropolitan Opera Company on Sunday night, while on Monday night there was given Carmen by another company. Added to this there are the great orchestral broadcastings that equal the opera offerings, with programs of classic music that certainly must be appreciated, or these programs would not be arranged. It seems as though the broadcasters are vying one with the other to bring to their audiences the best in music. If it were not demanded certainly it would not be given. So we find the radio doing what for long has been confined to the opera houses, the large auditoriums and the smaller houses used by artists in their public appearances. With it all, there is evident no falling off in attendance at the personal appearances of the artists in their concerts, nor are the opera and orchestral audiences diminished. In fact, these audiences are increasing. It is foolish to say that when one hears an artist over the radio that he is entirely satisfied and no one hearing an artist or orchestra or opera will want to go and hear again what was heard over the air. If this be true, there would be no regular patrons of music.

The Business Year

According to the National Bank of Commerce, the first half of 1929 is expected to set a new high record in production for many industries. This is carrying out the general expectations for a profitable year, following the general recession noted in 1927 which was not fully overcome during the past year. The National Bank of Commerce looks for "an improvement in profits, a good year for agriculture, and a high level of employment and wages." Since prosperity in the piano business is largely conditioned by the general prosperity of other industrial lines, this portends well for the current year. Money must be earned before it can be spent, and industrial activity supplies the means for the great mass of the people for earning their sustenance. In short, the market for pianos very definitely exists. There are any number of prospects who are assured of steady employment during the year, and who therefore will be in a position to consider the purchase of music

for the home. It is up to the dealer and his salesmen to capitalize upon the opportunity.

Ohio Sets the Pace

Again the Ohio Association has taken the lead in regard to cooperative action of its members through their central organization. This step is the organization of a Legal and Collection Department, designed especially to settle the out-of-town accounts that often present difficulty in collection. Organized on a state-wide basis it should serve to facilitate cumbersome legal action in stimulating collections or in the ultimate repossession of the instrument. Charges will be held to a minimum. With the single exception of the California associations, Ohio has been far in the lead as concerns cooperative action of this sort. This is so entirely a matter of state action, since the installment laws in each state differ radically, that other state associations might copy it with advantage. The national association cannot be of help in this. It will require a good deal of expert management to put this across, but offhand the idea seems perfectly feasible. Every state association should at least consider the idea.

The Cuban Piano Market

Apparently some real efforts are being made to straighten out the sugar situation in Cuba. This has been the bone of contention in that country for many years. Prosperity in Cuba means, generally, a good sugar year. Tobacco plays an important but subsidiary role. In fact there are few instances on record of any country being so entirely dominated by a single industry. It is a problem of no mean proportions. In addition to the vicissitudes of crop production, the question of markets and prices have interfered with profit making. The problem has been successively growing worse. President Machado, however, seems to be attacking it from the right angle, and much good may be expected to grow from the commission which he has established. As far as the piano business is concerned, Cuba in the past has been one of the most important of the secondary foreign markets, standing third only to Mexico and Argentina, among the South American countries, in importation of American pianos. The market has been off for the past several years, and a good part of the trouble is directly traceable to the uncertainty of the returns on sugar.

Expressions

(Continued from page 53)

ing lacking to supply the basis for personal contact. Daily are there sent out letters to the managers, and through the managers, these urgings based on what the heads of the various departments are doing, and asking that every day be confined solely to the work of turning in sales for the Baldwin institution.

Not only are the branch houses appealed to, but those houses that have Baldwin branches are urged in the same manner. Constant efforts are made to keep alive the interest in what the Baldwin institution is doing.

There is herewith shown why it is that the Baldwin house is able to record the largest number of sales throughout this country for 1928 in the piano industry. What is sold at retail is but an evidence of how many units are turned out in the Baldwin plants.

Here we have a story that indicates without equivocation that pianos are wanted by the people. It is the opinion of this writer that the lassitude and general let-down on the part of the dealers and salesmen throughout this country are responsible for the lack of production in the piano factories for 1928. If the Baldwin house can break records for 1928, other houses can do the same if they will but strive to give the salesmen those incentives which give returns in the supplying the people with the pianos that can be put into their homes. If every piano salesman in the country will but follow the work that is announced in the radio broadcasting the Baldwin house will do, it will give an impetus, will improve the selling ability and will bring 1929 back into the piano field for all manufacturers and dealers, just as it brought the Baldwin house to the remarkable number of units sold for 1928.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

Selective Prosperity the Keynote for 1929, Says Edward A. Filene

Edward A. Filene, president of William Filene's Sons' Company, Boston, one of the best known department stores in the country, is well known as a shrewd executive and a man whose grasp of the factors underlying business methods is remarkable. He is of course a specialist in his field, but what he says bears so much the mark of enlightened common sense that there is much to be learned from him. Recently Mr. Filene undertook an analysis of the coming year, and the general principles which in his belief would strongly influence the success or non-success of business.

Much of what he said cannot be applied to the piano business, for this industry is confronted with its own peculiar problems. It belongs to a specialized group of comparatively high priced production in which mass production is an impossibility. Pianos cannot be turned out as so many pins, whether rolling pins, safety pins or any other type of pointed pin. Every piano is individual due to the fact that the ultimate basis of piano quality is piano tone. Tone is not a matter of abstruse mathematical calculation, it is not a branch of the cabinet maker's art. High grade pianos of the same production have a certain family resemblance in the matter of tone, but to the expert ear there are many points of difference which individualizes every piano.

It is another matter, however, when it comes to applying the principles of expert management to the curtailing of wastes that arise in the entire process from the time the raw materials are brought into the factory until the finished product is delivered into the home of the individual buyer. Here again is another subdivision: factory costs and costs of distribution. And of these by far the greater is the latter.

There is no question but that a good deal of the potential profit in piano selling escapes through little imperfections in the selling and merchandising system. Waste is loss, whether or not it appears in red ink or indirectly in the smaller figures that appear on the profit side of the ledger.

The problem can be reduced to the simplest terms. The new year is not yet a month old. It brings with it new problems, new difficulties that have to be successfully conquered. The sales picture is constantly changing. New selling appeals must be created to meet new demands, to meet the new buying habits which changes in other industries have dictated. Some old methods must be scraped. Other old methods must be dug out, polished and refurbished and tried again. Find your market, find out what the individual customer wants, and then give it to him. Take all of these ingredients, mix thoroughly with a lot of work and a lot of intelligent thinking, and there is your sale potion for 1929.

Mr. Filene, as is perhaps very natural in his special field, has a strong leaning towards "big business." Nothing is truer of the department store, as the history of the past ten years has proven. Perhaps the same tendency is inevitable in the piano business. There is plenty, however, to be said on the other side.

First and foremost it must be remembered that any successful business whether doing a gross of \$25,000 or \$250,000 or \$25,000,000 must use, proportionally the same basis for figuring profits. Goods are bought at a certain price, they cost a definite ratio to sell, and the balance is profit. And, when goods are sold on a one unit basis, as is ordinarily the case in the piano business, the small dealer, with his highly concentrated market, his limited overhead, and his personal control of his business is in reality far ahead of the game. His gross is insignificant in comparison, but his profit margin should be higher, that is, if he doesn't "high-hat" his business but lends it his best efforts.

But let us read what Mr. Filene has to say about the business prospects for the coming year:

"Selective Prosperity" for 1929

"Selective prosperity" seems the best characterization of the business outlook for 1929. More than ever this year will business success be "selective." Some firms will be very prosperous but many, if not most, will find their profits still further cut.

During the last few years it has become clearer than ever that the largest success is going to those organizations that are geared to produce and distribute goods in large volume—to the scientific mass producers and mass

distributors. This is becoming increasingly clear in every field except the 10 or 15 per cent of the production devoted to de luxe articles.

The road to continued prosperity is mass production and mass distribution, scientifically organized, and that, of course, means through "Big Business."

It is likewise true that the further we advance along the road to mass methods the more difficult it will be for the small business man to succeed. Corporation income returns for 1927 show an increasing number of concerns losing money. These reporting deficits increased from 177,738 in 1925 to 197,186 in 1926, and 203,006 in 1927. In addition, 112,244 concerns in 1927 reported incomes of less than \$2,000.

That means roughly that seven out of ten of these business organizations are either losing money or are barely making a living. Large profits of \$5,000,000 a year or more were made by only 173 corporations, and fewer than 1,000 corporations made profits of \$1,000,000. For every dollar earned in business, some unsuccessful firm lost 28 cents.

The difference in the profit-making ability of big-volume business and small-scale business can be shown strikingly in the retail-grocery field.

In 1927 chain stores, according to most estimates, sold approximately one-third of the \$7,500,000,000 worth of goods distributed through grocery stores. The seven largest chain-grocery companies alone had a volume of \$1,196,190,343, and aggregate net profits of \$36,835,453.

"Selective Prosperity" seems the best characterization of the business outlook for 1929. More than ever this year will business success be "selective." Some firms will be very prosperous, but many, if not most, will find their profits still further cut.—Edward A. Filene.

That is a profit margin of more than 3 per cent, as compared with an average profit of 1.8 per cent established by the Harvard Bureau of Business Research as the average figure for independent grocers.

Failures Must Increase

It is inevitable that the advance of big-scale business which is now proceeding at a rapid rate, must be accompanied by an increasing number of failures of small-scale, inefficient business. This becomes clear when you consider two points.

First. The great volume of goods being produced in many lines has developed a period of supercompetition between whole industries, as well as between firms in the same field. This will force the big manufacturers to follow four lines of policy to continue to sell their products at a profit all of which make for still larger operation:

1. They must increase still more the volume of production in order to cut still further their "overhead" expenses. It will become increasingly apparent, within the next few years, that market will be controlled by those producers who operate scientifically, thus conquering waste, and produce in such large quantities that "overhead expense" becomes practically negligible on each article.

2. They must advertise—largely, courageously—the things that people want and will be helped by owning. The greatest business successes are going to be made by the business men who are at the same time the most truthful and most courageous big advertisers.

3. They must take the smallest practicable profit per unit in order to keep the price of their product within the buying power of the masses of the people and thus make the biggest total profits.

4. They must conquer the present wastes in distribution which in many lines are making the selling price double the production cost.

Second. As big producers increase their output, small-volume operators are put in an impossible position, no matter how efficiently they are organized. Small-volume production, in itself, is inefficient because, generally:

1. It cannot produce as cheaply as scientific mass methods.
2. It cannot afford as large advertising.
3. It cannot live on so small profit per unit.
4. It cannot sell cheaply enough to win the co-operation of the big distributing organization operating on a mass basis.

Therefore, the lower costs of doing business under big volume production and distribution will force more and more concerns to adopt them or go to the wall. This means: (a) An increasing number of mergers and co-operating groups of independents, with ever-greater profits for the concerns that use, or join with others to use scientific mass methods, and (b) an increasing number of failures among small firms which cannot by themselves effect the economies necessary to meet the competition of modern methods.

Self-Preservation Dictates Move

It is not only the attractiveness of profits but self-preservation that will force the trend toward "big business." There is no alternative—either the small firms

must consolidate to reduce their overhead or go out of business. Nothing else is possible.

We are back on the road to "big business" from which we were turned some years ago back by the agitation against trusts. But public opinion today is much more friendly to large-scale operations largely because many of the old abuses have been done away with and because the people recognize the advantages to them in scientific mass methods which enable business to:

- (a) Produce most cheaply.
- (b) Pay the highest wages.
- (c) Sell at the lowest prices.

Big business not only can but must do these things, because it is only through high wages and low prices that it can create the buying power necessary to support itself.

As a result of these changed conditions, the provisions of the Sherman Act, made for the pioneered state of "big business," will probably be amended and possibly repealed. At least, the restrictions will be modified to permit business to proceed along economic lines. Regulation is necessary and we must have it, but it will be seen that we cannot afford to inoculate against possible ills by killing the patient. Such a simile is not far-fetched when we find legislation proposed to tax chain stores in an effort to make their cost of doing business more nearly equal to those of independent merchants.

The stock market is, of course, the greatest element of uncertainty in the situation. I do not believe that the inevitable readjustment in the market will precipitate a severe business crisis because of the stabilizing influence of the Federal Reserve System, the great wealth of the country and the sound financial condition of large-scale American firms. Any serious market break, however, has a marked effect on both production and distribution. The losers are mostly small people—which means that money will be concentrated more than ever in the "big" men's hands, and in so far as this loss of the savings of the masses will restrict the demand for goods our general prosperity is curtailed.

After all, it is not the millionaires, but the buying power of the masses, that makes prosperity. I believe, however, that after the final readjustment is completed the stock market will be stabilized at a higher level than ever before outside of boom times.

The Future of Music

Truly a gloomy picture for the man in business for himself in a small way to contemplate. It is, fortunately, only one side of the picture. Furthermore it is largely of the department store field that Mr. Filene writes.

The piano business falls into the 10 to 15 per cent. field of de luxe article manufacturers, although the piano is far more than a mere "luxury" product. As a matter of cold scientific fact music is playing an ever increasing part in the life of the ordinary citizen. The radio is partially responsible for this, the phonograph has its share, but the bulwark is still as always the piano.

America appears to have reached the apex of the Mechanical Age, so much so that it has become too lazy to produce anything which can be brought to it with a minimum of personal effort through machinery. This is the great appeal of the radio. The twist of a finger and the snapping off of a switch represents the minimum which has so far been achieved. Possibly another century will bring about mental telepathy to such an extent that the music lover will merely place himself en rapport with some distant orchestral conductor to have the witching strains of The Blue Danube, a Chopin mazurka, or the latest popular melodies creep into his ear.

There are, however, too many concrete facts that interfere with this concept. Too many factors are at work to awake people to the necessity of the self production of music. Thousands of young people today are showing a greater interest in music, actually studying the piano and other musical instruments. So great headway has this movement already achieved that the vision of a really musical America is not a visionary proposition but one whose actuality seems about to be established.

Louis Leiter Dead

Louis Leiter, president of the old Syracuse, N. Y., house of Leiter Bros., died recently at Miami, Fla., where he was spending the winter. He was eighty-six years of age. The cause of the death was pneumonia which attacked him as he was recovering from an illness of a minor nature. His son, Harry Leiter, who has taken care of the practical management of the business for the past several years will continue in charge. Mr. Leiter is also survived by two other sons. He was a thirty-second degree Mason, and a member of a number of other national fraternal and social organizations.

Bay Factory Sold

The factory plant of the bankrupt H. C. Bay Company in Bluffton, Ind., has been sold by the executors to the Fantus Plant Finding Company of Chicago. It will be used in a specialized form of furniture manufacture. The price paid by the new owners was not made public.

Welch to Carry Pianos

Harry Welch, of Welch's Music Shop, San Francisco, formerly an exclusively small goods house, has announced that he will shortly add a complete line of pianos. The store was opened last December and enjoyed a good business over the holidays.

Piano and Musical Instrument Section

How Robert Braun of Pottsville, Pa., Advertises His Tuning Service

Robert Braun, the enterprising Steinway dealer of Pottsville, Pa., is a person of striking original ideas. He is a busy man. He is a most successful piano merchant, he runs a school of music, teaches music himself, and withal finds time to attend to a lot of the details of his business. Ordinarily the tuning department is one of the most neglected in any establishment. Many dealers seem to regard it as a necessary evil, and so dismiss it with a minimum of attention and the silent prayer that they will not drop much money in it during the year.

Mr. Braun on the other hand regards it as a highly essential cog in his business. He is catering to a musical clientele, and as he reckons, the only way to keep them musical is to make sure that they are getting correct tonal concepts from the pianos he has sold them. His customers are his friends, and so they are made to believe. The Braun tuning service is on a self supporting basis, with the additional advantage of keeping the pianos sold and so keeping the friendship of those who have bought them.

Quite recently this original man got up a circular for popular distribution to help his customers keep in mind the necessity for frequent regular tunings. Generously he has offered this to the MUSICAL COURIER for publication, so that other dealers throughout the country can utilize this or a similar method in stimulating their tuning service.

This pamphlet is couched in an offhand breezy style; it is written for people who know Robert Braun and what he has done and is doing for music in Pottsville, and the surrounding territory. It is startling in some respects but it does convey the facts and it is bound to hold the interest of his readers. The pamphlet itself follows:

WHY YOU SHOULD KEEP YOUR PIANO IN TUNE... AND HOW

What??? You haven't had your piano tuned for over a year? And you mean to say your sound board isn't cracked?

You're lucky—that's all.
But read this before your piano is a day older.
Otherwise you may be violently disturbed in the middle of the night by a loud report resembling a revolver shot.
That will be your sound board cracking!!
And then what???—

Yes—Dry Facts, But Read 'Em for 3 Reasons

Reason No. 1—You paid too much for your piano to allow it to go to ruin—Honestly.
Sub-Reason: a—Aesthetically wrong.
Sub-Reason: b—Poor business judgment.
Reason No. 2—It will save both you and me a great deal of time talking about it—I thank you for that in advance.
Reason No. 3—Will Rogers did not write this—Funny as it may seem.

DRY FACTS

(Accompanied by puns that are "all wet.")
1—There are about 230 strings in a piano.
(This is not to be confused with the fact that there are 3 feet in every yard.)
2—These strings (230 of them) are stretched at a great tension—200 pounds each.
3—The iron plate and heavy wooden frame carries a total strain of 20 tons—Think of it—20 tons.
(This, of course, has nothing in common with the strains from Mendelssohn's Wedding March.)
4—This strain is not constant because steel wire is highly elastic.
(Something like O'Sullivan heels.)

Question for You ???

Have you ever noticed how often a violinist tunes his fiddle?
Answer—Every time he fiddles a tune—Before and after and often during.
Moral—Then why expect a piano with 230 strings to stay in tune for a year, without attention.

Piano Polish vs. Piano Tuning

You never fail to keep the outside of your piano looking beautiful.
If you merely want a piece of furniture—
Don't buy a good piano—and
Don't bother keeping it in tune—and
Don't ask me to play on it, either.
No matter what any salesman may say—
No matter how fine the piano is—
There is no such thing as a piano
Staying in tune
Month after month.
The better the piano, the more frequent and careful tuning is necessary.
Finis—To pay a lot of money for a fine piano and allow it to go to ruin for lack of expert care is not merely aesthetically wrong—it is poor business judgment.
Memorize the following:
Piano should be tuned 4 times a year!

Piano Should Be Tuned 4 Times a Year!!
PIANO SHOULD BE TUNED 4 TIMES A YEAR!!!
PIANO SHOULD BE TUNED 4 TIMES A YEAR!!!!

When
1st Tuning—After you turn the heat on.
2nd Tuning—Just After Christmas.
3rd Tuning—When you turn the heat off.
4th Tuning—The good old summer time.
Note—Whether you use the piano much or little—it's the weather—not your playing (except when you persist in playing much and loud) that affects the tuning.

Scientifically speaking, no piano can stay in tune for more than 24 hours—unless in an absolutely unchangeable temperature.

In our schools, pianos are tuned at least once a month.

Sound Board

This is merely a thin sheet of spruce averaging three-eighths of an inch in thickness, and assuming the nature of a highly elastic spring—It is extremely sensitive to the slightest change in weather.

When it rains
a. The sound board swells up.
b. The strings tighten.
c. The pitch raises.
(In other words:—When the rain comes down—the pitch goes up).

When it's hot and dry
a. The sound board shrinks.
b. The strings slacken.
c. The pitch drops.
Well—That's clear so far.

The slightest change in temperature affects the sound board. It's therefore always rising and falling through short distances and constantly suffering variations in its ability to hold the strings up to proper pitch.

Read that sentence again, especially about the "suffering" part—close your eyes and offer a silent prayer for your own dear sound board.

Tuning Plan

Regular Tuning Rates

We guarantee to keep your piano in perfect tune, if you adopt the following tuning plan:
Four regular tunings per year—\$16.00. Any extra tunings deemed necessary will be given free:
Grand, single tuning—\$6.00.
Upright, single tuning—\$5.00.
George Wetter is our regular tuner.

Special Tuning Rates

Steinways send an expert twice a year.
His rates—\$7.50 to \$15.00 according to type of work (tuning, regulating, etc., and time consumed).
We give no free tuning—
But we do guarantee our tuning—
Only expert workmanship.

If you want to know more of this delicate and intriguing subject, ask me.

If nothing intervenes, I can talk continuously about it for eight hours at a stretch.

At the same time, remember that we are the exclusive representatives for Steinway and the Duo-Art in Schuylkill County.

Yours sincerely,

ROBERT BRAUN.

Rambling Remarks

(Continued from page 58)

and Worlds Fairs, and as the official piano for radio broadcasting stations, that illustrates the standing of the Baldwin piano in the musical world.

HONORS

Grand Prize, Exposition Universelle International, Paris, 1900
Decoration of the French Legion of Honor
Grand Prize, World's Fair Exposition, St. Louis, 1904
Grand Prize, Louisiana Purchase Exposition
Grand Prize, Exposition, London, 1914
Papal Medal, Rome, with designation "Purveyors to the Holy See"
Official Piano for the Artists of the Chicago Civic Opera Company
Official Piano for the Cincinnati Symphony Orchestra
Official Piano for 210 Radio Broadcasting Stations
Official Piano for Vitaphone productions.

A Beautiful Plant

There is a beautiful illustration of the main building of the Baldwin factories in Cincinnati. This plant is located at Gilbert Avenue and faces the entrance to Eden Park. It is a beautiful building and artistic in its architectural lines, as the illustration shows. The description of the Baldwin factories is encompassed in this one paragraph:

THE BALDWIN FACTORIES

The most modern and complete in the world—comprise a group of beautiful buildings picturesquely situated

in the Eden Park section of Cincinnati, dominating, by the eminence of their station and the lordly magnificence of their own beauty, the Queen City and the farflung valley of the Ohio—a perfect setting for a perfect product.

An Artistic Achievement

Every word of this paragraph is true, as all know who have seen the wonderful industrial plant and can appreciate the effort to give to the building in which is constructed this wonderful piano a home that will bear out the artistic ideals embodied in the instruments that are manufactured therein.

The great artists who use and have endorsed the Baldwin piano make wonderful footnotes for four pages of the book, and are artistic silhouettes that are out of the ordinary. The artist who made these illustrations is to be congratulated upon the work he has done. These pictures include: Bachaus, Gieseking, de Pachmann, Casella, Bartok, Respighi, Chaliapin, Bori, Johnson, Szigeti, Thibaud, and d'Aranyi.

All this is seemingly accepted as a matter of course from the Baldwin institution. Today it is something accomplished. The years and years, however, of solid, honest work, of struggles, of meeting competition, of entering the artistic field and getting a following, do not come to the mind except probably to the Old Timers like The Rambler, who for over half a century have followed the building to the ambitions of the Baldwin house.

It is told in the Expressions of this department of the MUSICAL COURIER of the great success met with in the Baldwin efforts in 1928. The Rambler wishes to congratulate those men in the field who created these results, and also is desirous that those who may read what is herewith said of the Baldwin in its own catalogue may receive some understanding of the high ambitions that surround the work of the organization from the field salesmen, or we might say, to use an old expression, the "door bell ringers," up to the president.

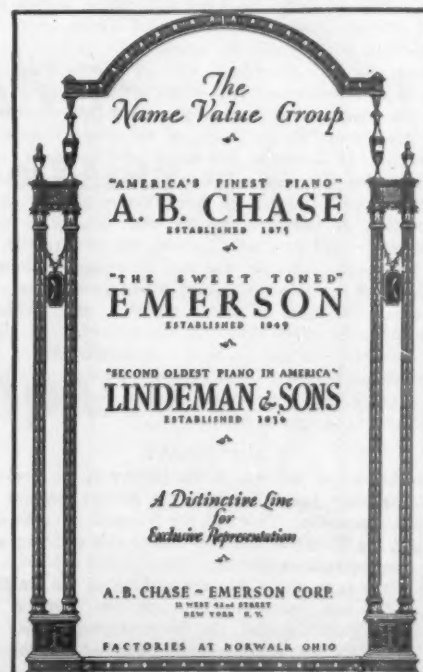
Workers All!

There is one thing manifest in the Baldwin organization: that is that the president and the executives surrounding the president all work as hard, if not harder, than any individual from the president down to the "door bell ringers." There is no rest, nothing left undone that will tend toward advancing the interests of the Baldwin and its other makes of pianos.

Let those who have been decrying the piano let what is said in this issue of the Musical Courier about the Baldwin institution give them an understanding as to the why of the great success, even in one of the most distressing piano years of the industry. The work starts with the president and goes throughout the entire executive department, into all the ramifications of the great combinations of interests that have built to the reputation, name value, output, and selling forces that have built to this great result.

Mehlin Factory Sold

The factory building of Paul G. Mehlin & Sons, West New York, N. J., has been sold to the Reiss Premier Pipe Company. This announcement was given out by Charles Mehlin, who stated at the same time that this does not mean that the company is retiring from business or even moving its plant. Ample space to continue the factory operations of the Mehlin business has been leased from the new owners. He stated also that the price inducement was unusually attractive and that the money received from the sale of the property will be used in the business.

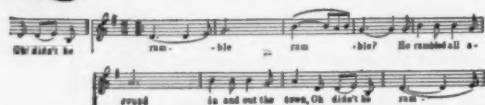


Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



A New Catalogue Issued by the House of Baldwin—A Remarkable and Artistic Presentation of a Real Selling Line—Some of the Honors that Have Been Visited Upon the Baldwin.

The Rambler is in receipt of a new catalogue of the Baldwin Piano Company. It is one of the most artistic piano catalogues that has been issued in the industry. The surprising thing about this catalogue is that any piano industry should be able, in view of what has just passed, to prepare and give to its dealers such an elaborate production. In fact, one manufacturer commented enthusiastically on the fact that Baldwin is spending money for new art catalogues at this time when most manufacturers are trying to economize and cut down expenditures in every possible way.

The answer to this manufacturer's comment as to the Baldwin catalogue is found in the Expressions in this issue of the MUSICAL COURIER. Therein it is told that the number of units sold by the Baldwin Company in 1928 was larger than that of any other piano industry in this great country. When one piano institution like the Baldwin can state that it sold 23,000 pianos in 1928 there is given the why and wherefore of the beautiful work of art that pictures the Baldwin piano and what the Baldwin piano means to the piano dealers and salesmen that created this enormous distribution of Baldwin instruments.

The Baldwin catalogue is a work of art. The theme of its text is "Choose Your Piano as the Artists Do." The illustrations of the various models of the Baldwin instruments are inserted in a pocket so that each style can be taken separately by the salesman to utilize in the showing a prospective customer how these grand pianos look in rooms. Great care has evidently been exercised in the ten illustrations. There are shown pictures of eight grand pianos and two uprights. This enables the salesman to concentrate upon one model, and not confuse the mind of the prospect with the various sizes. Any one who has ever sold pianos knows that when several illustrations of the kind are shown to the prospective buyer, confusion arises.

Pictorially, typographically and in color scheme, the book is above criticism. It is with the text, however, that The Rambler is more interested. There are few able to give condensed "Piano Talks" in the preparation of a catalogue. It is evident that much care has been exercised in this direction. The talks about the Baldwin piano are short and divided into different chapters with illustrations of the great artists who have given their testimonials, and no "talks" about the construction of the instrument. People are not interested in how a piano is built, notwithstanding many catalogues that contain descriptions of piano factories and technical texts about the mechanical ends are utilized. The piano itself is what is of interest to the prospective buyer.

The chapter headed "Achievement," the only reference that is made to the mechanical construction of the Baldwin piano, is as follows:

ACHIEVEMENT

The history of Baldwin is the history of an ideal—to build the piano that will provide the perfect medium for musical expression. This was the dream of the men who founded the House of Baldwin and to this end they and their successors have labored.

Only the best enters into the making of the Baldwin Piano—the best material the world can produce, the greatest engineering skill, the finest craftsmen that can be employed and trained, and over all the exacting supervision of practical idealists.

From the very beginning and throughout its constant growth in musical favor, Baldwin has steadfastly adhered to quality, without consideration of cost—to give musicians a piano capable of realizing their every intention. The basis is the original Baldwin scale, drawn by one of the most inspired of technicians. But the real merit of Baldwin is dependent on the thousand and one structural details presided over by carefully selected and trained engineers and craftsmen.

Baldwin supports the largest research staff in the piano field, with chemical and physical laboratories second to none. It combs the world for new ideas and new features of piano design and construction. The House of Baldwin is a house of piano progress.

Practical ideals, combined with a wise manufacturing policy, a persistence in quality and an adequate research organization have produced—BALDWIN America's Foremost Piano.

The Artists

It is of great interest as a matter of course to know what great pianists have chosen the Baldwin to use in their public concerts, and this is encompassed in the following chapter:

GREAT PIANISTS CHOOSE THE BALDWIN

The concert pianist must depend for the results he seeks, upon the quality of the piano he uses on the concert stage. It is impossible for a pianist to produce beautiful tone except when the possibilities of that tone reside within the piano. And it is just as impossible for the pianist to give an artist performance unless the action of the piano is responsive, ductile and delicate.

Unlike the violinist or cellist who can carry his priceless instrument with him, the pianist must build his career upon pianos available in those cities where he is to give recitals. Hence his preeminent problem is the choice of the right piano—a piano which will so conform to artistic standards as always to be reliable, a piano which will serve him faithfully and through which he can realize eloquently his musical dreams.

Wilhelm Bachaus—"It ceases to be a thing of wood and wires, and becomes a sympathetic, understanding friend."

Walter Gieseking—"It is truly marvelous with what suppleness the Baldwin is prepared to respond to every intention of the artist."

Vladimir de Pachmann—"The Baldwin responds—like a human being—to every mood."

Charles Naegle—"I look forward to each appearance with the Baldwin with pleasure knowing that every need will be fulfilled."

Mieczyslaw Munz—"In action and tone I find the Baldwin first among contemporary pianos. In playing on the Baldwin I feel I can at last reveal to the fullest extent my musical desires."

Richard Buhlig—"Baldwin Pianos have a quality especially dear to me, a quality which is the very essence of the piano; this is the clarion and bell-like quality of their tone. Add to this a capacity for extreme power, and an action of the greatest precision and sensitiveness, and the artist finds in the Baldwin all possibilities of sonority at his disposal."

Maria Carreras—"The quality of tone of the Baldwin corresponds entirely to my intentions and desires."

Dorsey Whittington—"It not only satisfies me completely by its mechanical perfection, but inspires me by its beauty and individuality of tone."

Another Side

Going a little further in this artistic direction, the chapter headed "Composers and Conductors" gives the following:

COMPOSERS AND CONDUCTORS

Composers, like interpretative artists, require an instrument which combines beauty and infinite variety of tone with responsiveness of action to give the desired expression to their compositions. And unless the conductor has in his orchestra a piano with these same qualities, the purposes and intentions of his ensemble effort cannot be fully realized.

Ottorino Respighi—"Any color, any nuance is possible through the facility and responsiveness of the Baldwin action and through the loveliness and power of the Baldwin tone. The Baldwin is my best collaborator because it often knows how to make suggestions to my harmonic phantasy and orchestral color. It is ever a precious aid to my work."

Alfredo Casella—"I find the mechanism far more perfect than any of the others I have played on, and the numerous delightful tone qualities are incomparable."

Bela Bartok—"A perfect action, a beautiful and rich tone combined to rank the Baldwin preeminent among the pianos of our time."

Victor de Sabata—"The Baldwin possesses superlative qualities, both of tone and action."

Bernardino Molinari—"The Baldwin is a superb piano-forte of great dynamic possibilities and extraordinary sweetness of tone; and its action is so facile as to make playing a delight. I find the Baldwin invaluable for my study of scores, because of the orchestral depth of its tone-color."

Eugene Goossens—"I prefer the Baldwin for its wholly admirable qualities—tone-quality and smoothness of action in particular."

Fritz Reiner—"... its unusual beauty and magnificent resonance of tone. In the action especially, I find that instantaneous response so essential to true musical interpretation."

Giorgio Polacco—"It is the realization of a dream."

Edgar Varese—"... the piano par excellence for new music."

Baldwin Tone

Singers and violinists, as a matter of course, are interested in the piano that they use in their concerts. The tonal qualities of a piano is of vast interest to these artists for the reason that always a piano is used with recitals of this character. Here is another short chapter that is of great value:

SINGERS AND VIOLINISTS

In order to adequately express the mood and spirit of their interpretations, singers and violinists demand for their accompaniments an instrument of tonal beauty and great sensitivity. Hence the significance of the ever-increasing number of the foremost artists who insist upon the Baldwin—for their recitals and in their studios.

Feodor Chaliapin—"I have chosen the Baldwin in preference to others because I find it the most admirable suited to my accompaniments."

Edward Johnson—"The Baldwin has that full body of tone which supports so marvelously the operatic numbers and that rare quality of tone which blends so successfully with the voice of the singer."

Lucrezia Bori—"I am swayed above all else by the quality of its tone—pure, lovely and inspiring."

Lucien Muratore—"The tone of the Baldwin is beautiful—an unfailing inspiration that I would not be without."

Marcella Sembrich—"The exquisite tone of the pianos I used for the past season makes me desire one of your beautiful instruments for my home."

Claudia Muzio—"I choose the Baldwin for a beauty of tone beyond comparison in any other piano."

Rosa Raisa—"My Baldwin is a treasure of exquisite tone."

Joseph Szigeti—"The Baldwin responds to different demands with the same admirable dependability."

Jacques Thibaud—"The Baldwin is in my opinion the finest and most beautiful of pianos—as an accompanying piano I find it without a rival."

Yelley d'Aranyi—"I am so happy with the blending of the tone of the Baldwin Piano with that of my old Berganzi violin."

Erika Morini—"The accompaniments of my Baldwin are a constant inspiration to my art."

Some Talking Points

Then follows a chapter as to the "Baldwin Models." There is much said here in six short paragraphs that covers this subject in a manner that will reach out to the prospective customer in a way that is of value to the salesman.

BALDWIN MODELS

On the following plates are pictured Baldwin Models designed to embody that simplicity and refinement so necessary to make a piano harmonize with a wide variety of decorative schemes—models in full keeping with that artistic prestige so traditionally associated with the name, Baldwin.

Baldwin designers have shown much originality in adapting Period Style ideals to meet the noticeable trend of American taste in making homes more beautiful. A liberal study of all styles and a broad interpretation of the motifs of past periods have been their inspiration.

Homes of small size with small rooms are in vogue. The House of Baldwin offers instruments chaste in design to meet this resulting demand for harmonious simplicity.

Baldwin models have firmly established their reputation for enduring quality. Exhaustive scientific research and a practical knowledge of woods, metals, felts and all materials, enable Baldwin to build pianos famous for their length of service as well as tonal beauty.

One finds in Baldwin models a definite decorative appeal. They are veritable artistic creations, blending happily with every scheme of interior decoration, adding a new touch of elegance and charm.

With the most modern and completely equipped piano factories in the world, the House of Baldwin meets your every need with an instrument in any size and design.

Baldwin Recognition

It was, of course, to be expected that great honors have been given to the Baldwin piano in the expositions (Continued on page 57, preceding)

1929

The Year of Opportunity

Concentrate your energies on Selling Pianos. Promote the Piano as the essential musical instrument for every home.

Work more closely with all music teachers.

Urge Group Piano Instruction in Public and Private Schools. Give special attention to Music Departments in Colleges and Institutions.

Join in the musical life of your community.

Canvass for Prospects and—

TALK AND THINK PIANOS

so that Wealth, Happiness and Prosperity may be yours for 1929.

The Baldwin Piano Company

In every country

where there is appreciation of good music the

STEINWAY

is recognized as the standard by which all other pianos are judged.

Its Reputation for Superiority Is Universal

